37

■ PETER DAVID
ON THE "NEW" HULK

■ FRANK FRAZETTA
RETURNS TO COMICS

WIZARD®

SEPTEMBER 1994
NUMBER 37
$3.95 U.S.A.
$5.35 CAN.

THE GUIDE TO COMICS

YOUNGBLOOD '94

YOUNGBLOOD ™ & © 1994 ROB LIEFELD INC.

FINALLY, A CARD SERIES WITH SOME REAL TEETH

ALIENS™
PREDATOR™
UNIVERSE

SUPER PREMIUM TRADING CARDS

STUNNING ARTWORK FROM JOHN BOLTON, DAVE DORMAN, MIKE MIGNOLA, ARTHUR SUYDAM, CHRIS WARNER AND MORE.

NEW VISIONS BY REBECCA GUAY, ADAM HUGHES, ESTEBAN MAROTO, JIM VALENTINO AND OTHERS.

AN ALL NEW BRILLIANTLY PAINTED 15-CARD OPERATION ALIEN STORY BY DENIS BEAUVAIS.

PREMIUM QUALITY PRODUCTION.
UV COATING BOTH SIDES. FOIL STAMPING. FULL BLEED IMAGES.
AND SIX SUPER HOT TOPPS FINEST CHASE CARDS.

COMING IN OCTOBER FROM Topps TRADING CARDS

ALIENS™, ALIENS™, PREDATOR™ and PREDATOR 2™ © 1993 Twentieth Century Fox Film Corporation. All Rights Reserved. TM indicates a trademark of Twentieth Century Fox Film Corporation. The Topps Company, Inc.

All characters and logos are TM DC Comics © 1994. All Rights Reserved.

ZERO
MONTH
THE BEGINNING OF TOMORROW!

IT'S SHOCKING.

ocean
Ocean of America, Inc.
1855 O'Toole Avenue, Suite D-102
San Jose, CA 95131
408 954-0201

Game program ©1994 Ocean of America.

® and© 1994 Paramount Pictures. The ADDAMS FAMILY is a Registered Trademark of Paramount Pictures. Ocean of America is an authorized user. Nintendo, Super Nintendo Entertainment Systems and the Official Seal are registered trademarks of Nintendo of America Inc. ©1991 Nintendo of America.

Mail-in offer only. Original "Addams Family Values" video game UPC Code, video game purchase receipt and "Addams Family Values" videocassette rental receipt required. Amount of rebate will be actual rental cost or $2.50, whichever is less. Complete rules can be found inside video game package. Super Nintendo Entertainment System version due June, 1994. Sega Genesis version due late summer, 1994.

Offer good only in the U.S. and Canada. Void where prohibited, taxed or restricted. Only valid rebate request postmarked from 7/1/94 through 12/31/94 will be accepted. Valid "Addams Family Values" videocassette and video game receipts with any date up to 12/31/94 will be accepted. Offer expires December 31, 1994. All requests must be received by December 31, 1994. Requests received after this date will not be honored. Offer not good with any other Ocean of America offer. Offer limited to one per family. Requests from clubs, groups or organizations will not be honored, acknowledged or returned and the right is reserved to confirm identity. Allow 4-6 weeks for receipt of your rebate in the mail. Sponsor not responsible for late or misdirected mail. Duplicate or invalid requests will be rejected and will not be returned. Not sponsored by Paramount Pictures or Nintendo of America.

The new arrival has disappeared.

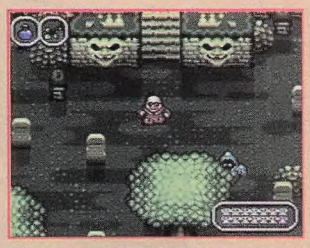
IT'S JOLTING.

Evil nanny, Debbie Jellinsky, has stolen Baby Pubert and only you, Uncle Fester, can save him. Team up with your crazy clan and track down the little one and your wicked bride through 42 levels of outrageous role-playing adventure—Addams Family® style!

Movie-like animation creates graphics so brilliant and detailed, you don't just play Fester, you are Fester.

IT'S REVOLTING.

As Fester, you'll venture through mysterious gardens and goon-infested swamps. And use your bag of goodies and Addams charm to gather clues from your zany relatives, and con Debbie's "loyal" friends into helping you out—for a price!



It's endless Family adventure with challenging puzzles, word games and spooky mazes at every turn.

IT'S AN ADDAMS.

It's a jolt of electrifying role-playing fun only the Addams Family can deliver. And with a little family advice, and lots of Addams cunning, you'll be able to rescue Pubert and put Debbie where she belongs... in the hot seat!

To solve this mystery, you'll need to use your stash of secret keys, spider eyes, headless teddy bears and magic potions.

AND IT'S A SCORCHING DEAL.

MORE SHOCKING FAMILY VALUES AND UP TO $2.50 BACK!

Now and through the end of the year, when you purchase Ocean's "Addams Family Values" video game, AND rent Paramount Home Video's "Addams Family Values" videocassette from your local video retailer, you can receive up to $2.50 cash back. See inside video game package for details.

WIZARD®

CONTENTS NUMBER 37

Volume 1
Number 37
September 1994

WIN!

Giant-Size X-Men #1!!
Win the first appearance of the "new" X-Men! Page 37
A platinum *Batman #492!!*
Enter the Missing Link contest. Page 144

FEATURES PAGE

IS THE BLOOD BACK? 28
Rob Liefeld returns to comics, but is it too late?

DAVID AND GOLIATH 38
Peter David on the next big change for the Hulk.

JOE & JIMMY'S EXCELLENT ADVENTURE 76
Joe Quesada and Jimmy Palmiotti announce a major Event.

A NEW MYTHOLOGY 88
Bart Sears brings Brute & Babe to life.

FRAZETTA 96
Frank Frazetta on art, imitators, comics, and baseball.

WIN!
TAKE A LOOK-SEE AT THESE CONTESTS!

™ & © Marvel Entertainment Group

™ & © Columbia Pictures Industries Inc.

™ & © Malibu Comics Entertainment

COLUMNS PAGE

PUBLISHER'S PAGE 8
We rule!

BRUTES & BABES 59
Bart Sears helps the aspiring artist put things in perspective.

CUT & PRINT 70
Behind the scenes of the WildC.A.T.s animated series, plus Batnews!

TOYING AROUND 108
Hot dog, Youngblood toys!

PALMER'S PICKS 112
Killing off funny animals to make room for more superheroes.

WIZARD OF CARDS 116
Hey, here's a new idea: Marvel trading cards!

MARKET WATCH 141
Hot babes, hot clones, and hot variant books.

E.G.O. 221
How to avoid toys with no sex appeal.

IS THE BLOOD BACK?
Rob Liefeld is confident about his staying power in the comic world. Read all about it on page 28.

Photo: Al Ortega. Badrock ™ & © Rob Liefeld Inc.

Wizard and the Wizard logotype are registered trademarks of Wizard Press

You'll be ostracized from society if you don't get a *Doom's IV* #1/2! Page 48

Wizard Fan Awards Vote or die! It's yor last chance. Page 85

Mort of the Month Hey, guess who sucks? Top 10 Heroes and Villains. Page 125

DEPARTMENTS

PAGE

MAGIC WORDS 9
Wizard's lovingly crafted fan forum.

WIZARD NEWS 19
X-Books at Image!

DRAWING BOARD 51
Special summer seminaked female monster edition.

HUNK & BABE 57
Sachs and Valiant.

CBIQ 114
Test your comic knowledge and win nothing! Zero! Nada!!

CARD PRICE GUIDE 118
"Flip those cards and I'll rupture your spleen!" The non-sports card price guide.

TOP 10 HEROES & VILLAINS 124
The characters that make the most money for the soulless corporations that own them.

COMIC WATCH 127
Quick, kids, read this before your local retailer does!

PICKS FROM THE WIZARD'S HAT 129
The unsuckiest comics to look out for this month.

GOOD & CHEAP 137
The preclone Spider-Man and the pre-"grim 'n' gritty" Daredevil.

TOP 100 138
The most-ordered comics for the month of July.

TOP 10 COMICS 139
Fresh from the oven, this month's hottest back issues.

INTRO TO THE PRICE GUIDE 145
Your easy reference tool for the Wizard Comic Price Guide thing.

COMIC BOOK PRICE GUIDE 149
For the love of God, don't read comics—they're worth bucks!

SHOWS & CONVENTIONS 223
Where to shop for obscure comic stuff and experience pungent odors.

BULLPEN 226
Wizard crushes Valiant like wine grapes in Italy.

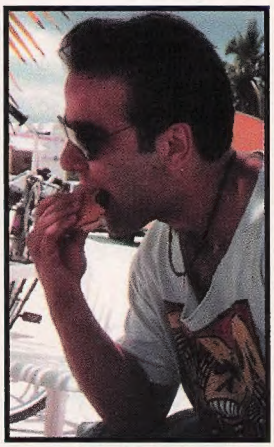
WIZARD PROFILE 228
Spotlighting the kind of guy who would rule a pop-culture society made of chocolate.

THE INCREDIBLE HULK ™ & © MARVEL ENTERTAINMENT GROUP INC.

What's gonna happen to the Hulk? Peter David knows... but is he telling? Check out page 38.

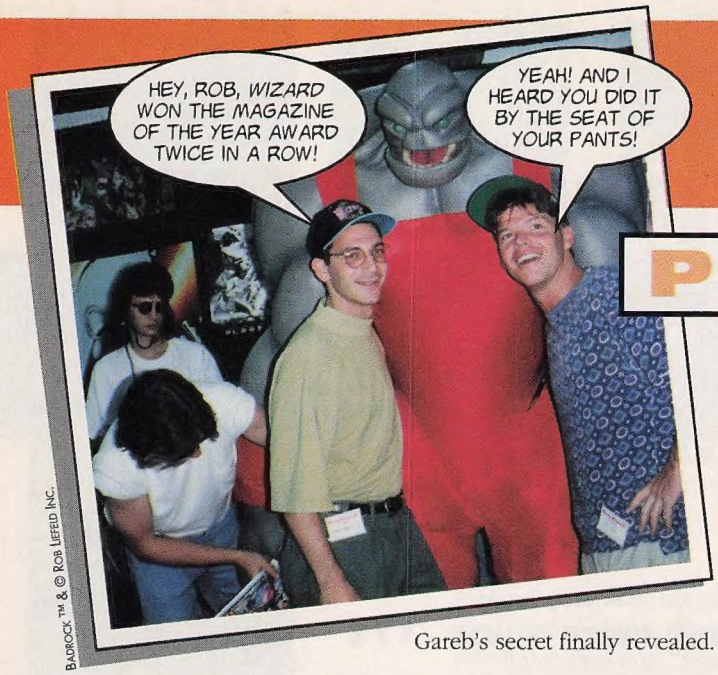
What the hell is this guy so pissed about? He's getting his own comic universe. Read about Bart Sears's Ominous Comics on page 88.

™ & © BART SEARS



"What I did on my summer vacation: I started a comic company!" The story of Event Comics on page 76.

A LETTER FROM OUR PUBLISHER



Gareb's secret finally revealed.

The Best and Getting Better

For the second year in a row, *Wizard: The Guide to Comics* has won the Diamond Comics Distributors Gem Award for Best Publication About Comics. While it's a great honor for myself and the *Wizard* team to be chosen again, it's the *Wizard* fans who made it all possible. If you guys didn't care so much about *Wizard* and take the time to voice your criticisms, compliments, and opinions, this mag wouldn't be as darn spiffy as it is. With that in mind, I dedicate this Gem Award to all of you. Thanks, and I guarantee that *Wizard* will continue to be fresh and exciting and will always meet your standards of excellence.

At the awards dinner, I had the opportunity to meet people from all over the comic book industry and discuss the exciting changes that are happening in the industry. With all the new arenas that comics are strengthening their presence in—movies, animation, video games—I believe that comics will continue to become a more accepted and respected art form, and that's good news for all of us.

While at the dinner and subsequent retailer show, I also spoke to many a retailer. Overall, they were happy with *Wizard*, but they said they wanted more #1/2 offers. Hmm...the #1/2s are superpopular with the fans, and now I learn they're superpopular with the retailers. Well, boom—here come more offers. Hope you like the *Doom's IV* #1/2 offer in this ish and the *Lady Death* #1/2 offer next issue.

See? We aim to please.

Gareb S. Shamus
De Stor Kaas

P.S. And hey, don't forget to come visit us at the San Diego Comic Con this year at the San Diego Convention Center from August 4-7 and the Great Eastern Con at the Pennsylvania Convention Center in Philadelphia from October 21-23. See you there!

WIZARD THE GUIDE TO COMICS

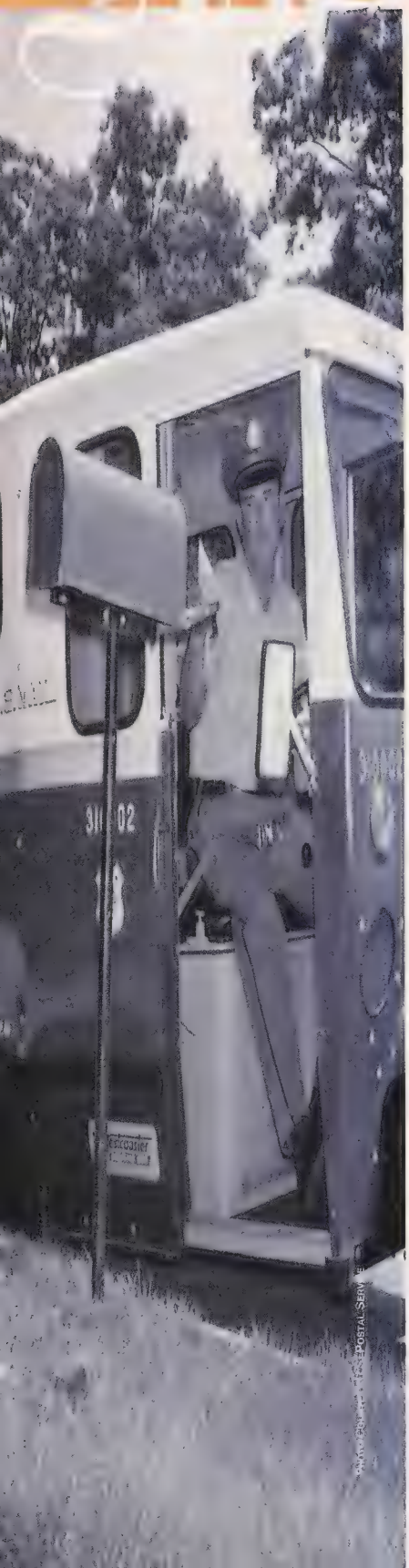
Editor-in-Chief	Patrick McCallum
Assistant Editor	Brian Cunningham
Managing Editor	Hank Bordowitz
Contributing Editors	Patrick Daniel O'Neill Marc Wilkofsky
Editorial Consultant	Rob Samsel
Copy Editor	Matthew E. Milliken
Senior Price Guide Editor	Jon Warren
Editorial Assistants	Bob Marshall David Prager
Research Editor	Dan Reilly
Research Assistants	William A. Christensen Phil Colligan Mark Seifert
Editorial Associates	Tracey Altro Jennifer Winheim
Art Director/Designer	Matt Tierney
Design Assistant	Arlene So
Production Manager	Douglas Goldstein
Contributing Writers	Sean Aune, Steve Blackwell, Robert T. Bogley, Steve Brown, Rogers Cadenhead, Dave Galvan, David Gibson, Robert Hambrecht, Todd McFarlane, Jim McLauchlin, Clifford Meth, Tom Palmer Jr., Bart Sears, Ilan Shamus, Stephen Shamus, Robert J. Sodaro
Youngblood Cover Art	Rob Liefeld, pencils Dan "I am buff" Panosian, inks Color by Extreme Color
Hulk Cover Art	Courtesy of Fleer Flair (Thanks, guys!)
Ash Cover Art	Joe Quesada, pencils Jimmy Palmiotti, inks Color by Simon Erich
Wizard Brew of Choice	Pig's Eye Pilsner
President/Publisher	Gareb S. Shamus
Controller	David E. Lindenbaum
Executive Assistant	Martha Scheidegger
Special Events Coordinator	Mercedes Cabo
Marketing Services Manager	Christine Cush
Customer Service	Maria Capello
Wizard Customer Service	(914) 268-3594
Progard Customer Service	1-800-9-PROGARD

Full Page Inc.

National Sales Director	Andrew Eisenberg (NY)
Group Advertising Director	Michael C. Roberts (NY)
Eastern Account Manager	Alison James (NY)
Western Account Manager	Karen Sewak (CA)
National Accounts Manager	Keri C. Uejo (CA)
Advertising Coordinator	Karen Evora (NY)
NY:	(914) 268-3907 (914) 268-5386 FAX
CA:	(310) 530-6560 (310) 530-6690 FAX

BPA International membership applied for November 1993

Magic Words



One of the things that I find rather interesting is the incredible convergence that the letters exhibit every month. A few months ago, everyone wanted to know about Gambit's powers. Last month, there were hundreds of Wolverine questions. This month, the X-Man of choice seems to be Rogue. We'll have a few letters about her later.

We also got a fair response to Boneyard Press Publisher Hart D. Fisher and his letter condemning Capital City Distribution's new policy of fining publishers for late-shipping books. And then there's the usual batch of craziness, including one letter in which a writer informed me that I smell like his dog's butt. I wonder how he knows. I mean, I don't exactly go around smelling dog butts in *my* spare time. Oh well. Everyone needs a hobby, I guess...

To Gareb and the Gang,

I have been collecting comic books for 20-plus years, ever since I bought my first issue of *Superman* (who is now, and will always be, the greatest!). I have never stopped enjoying comics. I read them through high school, through college, through medical school, and I still make my weekly trip to the comic store while I am doing my residency in internal medicine. This is the first time I have ever written to anything comic-related, but since I love reading Magic Words, I decided to write in and give you my views....

Anyone that thinks that someone running around with big guns blowing holes in people is cool and adult has never had to treat a gunshot wound in the emergency room or tell a family their loved one just died. Blood isn't neat, shiny, and chromic like in a comic book. It's dark, sticky, and it smells—and it is treated like gold in the ER.

Writers, if you are going to portray violence, put a little more thought into it, before the impact of what blood and death is becomes diminished. Let's at least try not to glamorize violence. Violence can be a very effective tool in telling a story, but it can also become a joke.

Alexander Hallock, M.D.
Kansas City, KS

Amen to that, brother.

Dear Wiz,

Re: *Wizard* #34 and Hart D. Fisher's letter

DAMN SKIPPY!!!

maybe we'd actually notice if you went out of business.

Andrew Glaess
Denver, CO

Dear Wizard,

I would be more than happy to "leave [Colleen Doran] alone" (re: her letter in *Wizard* #34), since she departed Warp Graphics years ago. I only wish the sentiment were a mutual one, but the public record, alas, speaks otherwise.

I also envy the serenity in which she must live and work to assess my comments as "hostility" or an "obsessively emotional outburst." I thought my approach was pretty levelheaded, myself. And certainly *A Distant Soil* has gotten press coverage much more than this once, with nary a peep from Poughkeepsie.

All that aside, I'd like to point out for the record—for the final time, I sincerely hope—that my letter to *Wizard* which appeared in issue #30 did not address Ms. Doran personally, but rather certain allegations and inaccuracies (which oversights *Wizard* was gracious enough to acknowledge in its reply) in the Palmer's Picks column in issue #28. Period. In truth, I can't imagine after all this time what she and I could have to say to each other.

However, I wish her well. Further, if she still has unresolved issues with me or the company that first published *A Distant Soil* and is of a mind to discuss them as one human being to another, she has but to pick up the phone.

Richard Pini
Publisher, Warp Graphics
Poughkeepsie, NY

Warp has indicated that this is its last comment on the subject.

BIZARRE ADVENTURES™ & © MARVEL ENTERTAINMENT GROUP

Dear Wizards:

I loved your 30th anniversary special for the X-Men, except for one small thing. You don't list all their appearances!

Missing is the important *Bizarre Adventures* #27. Why is it so important to X-Men continuity, you ask? Good question. In it are three solo stories featuring Iceman, Jean Grey, and Nightcrawler. Iceman's story is not as important as the other two. In Jean Grey's story, her origin is told! Her best friend Ann dies, and that results in the discovery of her powers. This is the same incident that Grey often refers to in the ongoing *X-Men* comic. Nightcrawler's story deals with the Vanisher and the Darkforce, and in fact eventually leads into the *Nightcrawler* mini-series.

It's a shame that such a good book is overlooked. Since it is rather rare and generally unheard of, maybe it should be reprinted.

Henry Serrato
Harlingen, TX

***Bizarre Adventures* was a Marvel magazine of the early 1980s that grew out of the old *Marvel Preview* mag. I've got a copy of #27, and let me tell you, it is some great stuff. And the cover, painted by Paul Gulacy, is bitchin'!**

Next time you're at the local comic store or con, you may want to try tracking down a *Bizarre Adventures* or two. Issues #25 ("Lethal Ladies," with another Paul Gulacy cover) and #31 ("A Hard Look at Violence," with Joe Jusko on cover duty) are also outstanding.

Dear Wizard,

Questions:

1) I have two Venom vs. Spider-Man holograms from the Marvel Universe series 4 card set. One is colored green, the other yellow. Is the yellow hologram special?

2) Will Marvel reprint the early issues of *Hands of Shang-Chi, Master of Kung-Fu* in Marvel Masterworks? I refer particularly to the issues done by Doug Moench and Paul Gulacy.

Erwin Nuguid
Daly City, CA

Answers:

1) Sure.

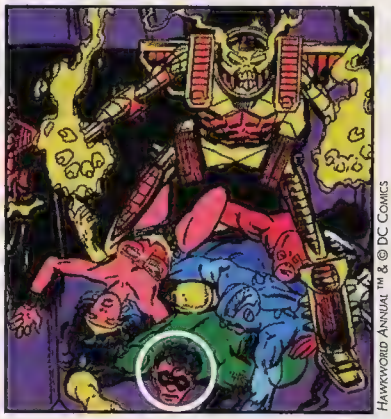
2) Heck, I'd love to see it, but the lack of character recognition and the fact that *Master of Kung-Fu* never really sold well makes it a virtual impossibility. Too bad. And the later issues penciled by Gene Day are outstanding, also.

Dear Wizard,

My friend and I have a bet riding on this! In *The Dark Knight Returns,* there was a final confrontation between Batman and the Joker in which the latter died. I say Batman killed him. My friend says the Joker committed suicide. Who owes who the money?

Jason R. Carter
Brooklyn, NY

Get ready to fork over the jack to your buddy, Jason. In what for me was the coolest moment in the story, the Joker, whose spine was nearly busted by Batman (kinda ironic, huh?), did himself in. Check out Joker's quote for verification: "I'm really very disappointed in you, my sweet. The moment was perfect and you didn't have the nerve." Then there's this cracking noise as the Joker breaks his own neck. Grisly stuff.


HAWKWORLD ANNUAL™ & © DC COMICS

Dear Wizard,

If you thought Kyle Rayner's first appearance as Green Lantern was in *Green Lantern* #50, think again! Pick up *Hawkworld Annual* #2. When Waverider is looking into Hawkman's future, a bunch of superheroes are shown, including a Green Lantern. He looks exactly like Kyle Rayner, except for the gloves.

Earl Worcester
Watertown, NY

Yeah, it could be! The hair color is there, the mask is close. We could be on the verge of a huge discovery! But the official answer, straight from our pals at DC, is "no." That's not Kyle Rayner, it's just a case of drawing lots of big characters in one small space.

Dear Wizard,

In *X-Men* (vol. 2) #25, Wolverine has all the adamantium taken out of him and his claws replaced with regular bone. But in *Guardians of the Galaxy* #19-#23, Rancor goes looking for an ancestor named Logan (who is Wolverine). In those issues, Rancor has one of Wolverine's *adamantium* claws. Now if Rancor has one of Wolverine's claws, how can it be adamantium if in an earlier

Pen Pals

Want to get in touch with your fellow comic fans? Or want them to touch you? Send your name, address, age, gender, and three favorite titles to Pen Pals, c/o Wizard Press, at Magic Words's address on page 16. Hey, make a friend!

Seymour Manning
Age: 24 Sex: Male
20 Langler Rd., Kensal Rise
London, NW10 5 TC
England, United Kingdom
Likes: All Milestone titles, *Hulk*, all Warlock titles

Robby Mahadeo
Age: 18 Sex: Male
89-02 210 Place
Queens Village, NY
11427
Likes: *X-Men*, all Image titles, *Punisher*

Brianna Merrin
Age: 20 Sex: Female
P.O. Box 161
Mt. Pulaski, IL 62548
Likes: All X-titles, *Shaman's Tears*, *Gambit*

Dan Nickerson
Age: 19 Sex: Male
6P High Pine Ave.
Nashua, NH 03063
Likes: *X-Men*, *Cyberforce*, *WildC.A.T.s*

book his claws are shown to be bone?

Troy Brannon
Severna Park, MD

Come to think of it, howzabout the "Days of Future Past" story that ran in *X-Men* #141-#142? Wolverine had adamantium claws in that one.

That's the interesting thing about time travel in the Marvel Universe. Future and past aspects don't necessarily have to mesh with what's happening in the present day. Every time travel instance sets up an "alternate timeline," which doesn't necessarily jibe with what's "really" going to happen. They can do whatever the heck they want in the future and it doesn't have to fit with the "current" continuity.

Weak excuse? Kind of. Not that it would really fit even if it had to. There's been a serious dose of comic history revisionism going on lately, and the whole Wolverine claws thing is a prime example. It seems inevitable that Marvel will have to do a massive time cleaning sooner or later, much as DC has done with *Crisis on Infinite Earths* and *Zero Hour*. Let's hope it's sooner rather than later. I mean, I'm a big *Avengers* fan, but I just can't hack Kang stories anymore.

Dear Wizard,

Todd McFarlane's E.G.O. column about what a sweet guy his friend Rob Liefeld is and how all of us bullies who pick on him should *just stop* sure gave me a case of the warm fuzzies, all right.

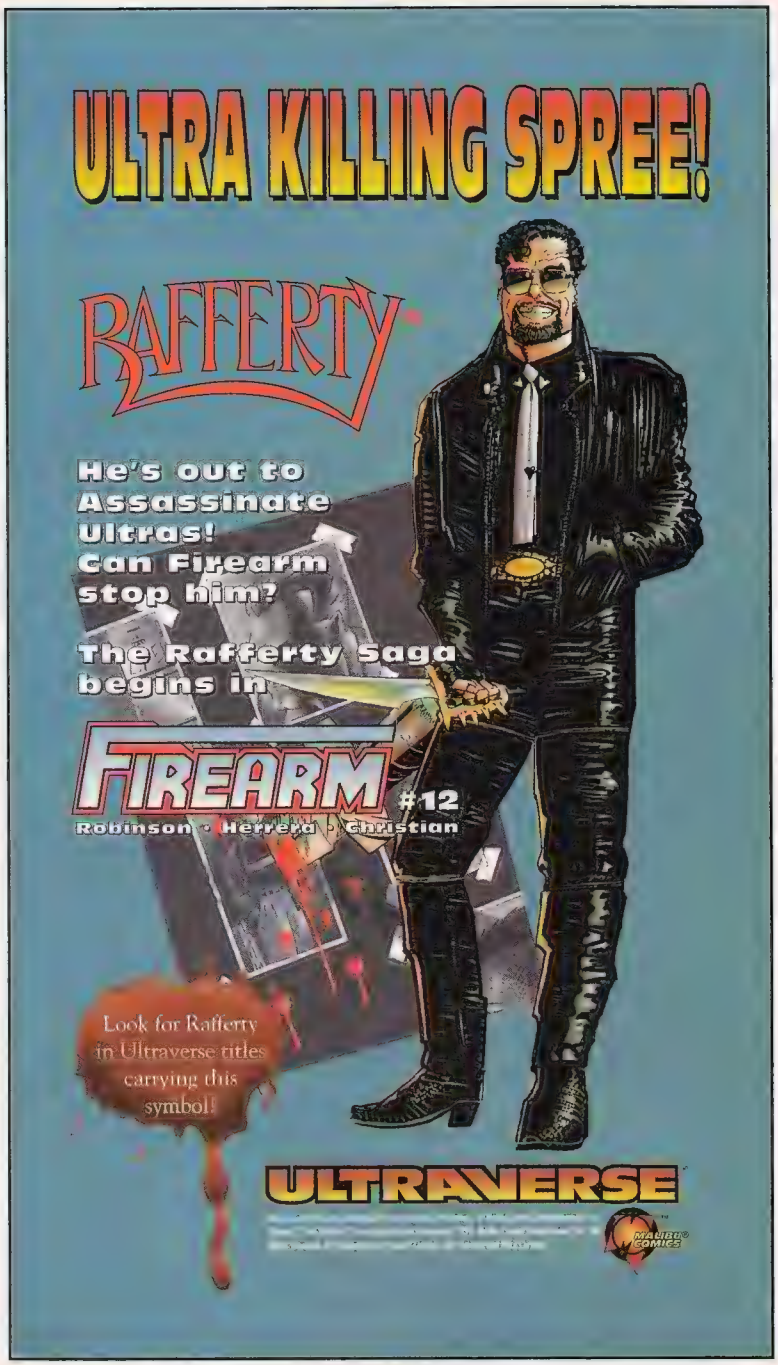
So, Rob Liefeld is a wide-eyed, reckless but charming and industrious Care Bear of a dude, eh, Todd? So what? Does this mean I have no right to laugh when I see him draw the same three facial expressions panel after panel? Or when I catch him strategically placing hard-to-draw body parts out of frame, or behind another one of those ankle-height hills that always seem to pop up in front of his characters? Heck, no!

I don't care if Rob Liefeld is Mother Teresa in a backward hat! He's still responsible for some of the most unintentionally side-splitting, blatantly derivative, half-baked, and flat-screaming-stupid comic books of the past decade. That alone gives me the right to make jokes about his books, and gives comic pros the right to call him to task for his obvious art steals and contribution to the lowering of the brow of this art form. Since when does good intent give you immunity from ridicule?

An artist's work speaks for itself. You can't expect people not to talk back. Until Rob Liefeld improves his work, I will remain convinced that if Extreme books were movies, they'd have the shadows of a guy and two robots in the lower right-hand corner.

Joe Masset
Van Nuys, CA

Good analogy. It is only recently that I have become a fan of *Mystery Science Theater 3000*. Pretty groovy show.



Dear Wizard,

I'm in the fifth grade and I am studying comics. Here are a few questions I would like answered.

1. How many issues of *Wizard* have you published?
2. Who is the president of *Wizard*?
3. How do you get all your prices?
4. When did you start *Wizard*?
5. Do you have reporters?
6. In your opinion, are comics too violent?
7. Did you ever have a different magazine?
8. Why did you start *Wizard*?

Collin Boyd
Brattleboro, VT

Studying comics in the fifth grade? Geez, if only I could have gone to your school. I wouldn't have spent most of my time skipping class to play basketball or go to the horse track. Anyway, here's some answers for ya:

1) We've done 37 now. Hence the big number "37" on the cover. We've also done six specials, with topics ranging from the X-Men to Valiant to the 100 most collectible comics of all time.

2) Some guy named Gareb S. Shamus. (Pssst! The "S" stands for Seth. Pass it on!)

3) Same way you do—we go to the grocery store, pick up a can of Campbell's Cream of Mushroom soup, turn it over, and look at the price tag.

4) September 1991. A fine vintage.

5) Heck, yeah. Do you think we want to do all this work ourselves?

6) Heck, yeah.

7) We've got two other magazines right now. They are *Collector's Sportslook*, the finest sports card publication in the history of Western civilization, and *Entertainment Retailing*, the trade publication for comic and card retailers. *Sportslook* is my real job. I moonlight here and on *ER*.

8) Beats being the fry guy at McDonalds.

Dear Wizard,

At a New York comic convention this past February, a woman approached me as I waited in line to sign up for a portfolio review and asked me if I was an artist. I said I was. She dropped a comic into my hand and stated that she was from a company called Visual Assault Comics and that they are always looking for new talent.

Later that day when I was having lunch, I flipped through the book and I found a good story and decent illustrations. What really struck me was the opportunities that this company is willing to offer to people who are looking for a start in the comic industry. Pencilers, writers, colorists, inkers, anyone with an original idea can have the chance to be printed and gain exposure. What an incredible idea! Why haven't we heard of this sooner?

Edward Morges
New Rochelle, NY

Every month we receive hundreds of letters from people who want to be comic professionals. And the secret, kiddies, is that the lower down the totem pole you start, the better your chances are of breaking in. Think about it—you've got to walk before you run, right? It's much easier to get a shot with the small publishers than, say, DC or Marvel. Small and underground publishers have been the proving grounds for many of comics's present top names. If you're looking to get your foot in the door, these doors are a little lighter.

GAMBIT ™ & © MARVEL ENTERTAINMENT GROUP

Dear Wizard,

How does Gambit throw those cards? Have you ever tried to throw playing cards like he does? Do they go where you want them to?

Jake Francis
Phoenix, AZ

Good point, Jake! I could never make the damn things go anywhere, myself. 'Course, every now and again they'll have some guy on *The Tonight Show* who can decapitate a dummy at 30 yards with a nine of spades. Hours of practice, I guess.

Hey Fellas,

I recently went to my local comics shop, where I tried to purchase a copy of *Sandman* #60 but couldn't. The owner said that because it had "Suggested For Mature Readers" on it, you had to be 18 years old to buy it. So I had my 18-year-old friend buy it, while the owner harassed him to no end. So the question is: what exactly does it mean when it says "Suggested For Mature Readers"?

Aaron "Fuzz" Josephson
Rochester, NY

According to DC Comics's assistant manager of marketing communications, Maureen McTigue, "The label means that the book contains situations that kids may not understand." DC does not intend the label to be restrictive. "There are 14-year-olds who are very mature readers and 17-year-olds who are not. If we put 'Adults Only' on the cover, that means 18 and over only."

Most comic shop owners set their own poli-

Halloween Costume Contest

Yeah, we know it's only August, but we're not giving you any excuse for not entering the Third Annual *Wizard* Halloween Costume Contest. This year, like every year, the people who mail in the best entries will be eligible to win some excellent prizes. As far as rules go...

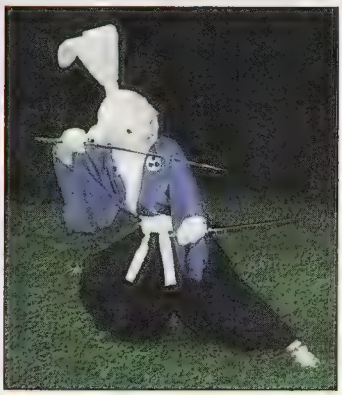
1. What we want you to do is dress up as anything, be it a superhero or a science fiction, horror, or cartoon character—*anything*!

2. The actual costume itself *must* be homemade, but you can add store-bought items to accent it. For example, you can't go out and buy a Batman mask and enter as Batman, but you can get a real surfboard and use it as part of your Silver Surfer costume. *Capice*?

3. Photograph yourself in your costume, write your name, full mailing address, and phone number on a small piece of paper, tape it to the back of your photo (don't write on the photo!), and send it to the address below. All photos must be color prints—no Polaroids! We recommend you take multiple shots with multiple poses. Make sure you focus!

4. To be eligible to win, we *must* receive your photo entry by **September 1, 1994.** (Yikes! That's pretty soon!)

Send your entry to:
Costume Contest III
c/o Wizard Press
151 Wells Ave.
Congers, NY 10920-2064



USAGI YOJIMBO ™ & © STAN SAKAI

The best entries will see print in the pages of *Wizard* #40, on sale in late October.

So...what the hell do you get for dressing up like an idiot and having your picture seen by everybody? For starters, the grand prize winner receives his or her body weight in candy (and none of that crappy Halloween candy like Mary Janes and candy corn. We're talkin' Milky Ways, Kit Kats, Twizzlers, the goods!). More prizes will be announced next issue.

Last year's winner, Lonny Woltz of Independence, Mo., in his Usagi Yojimbo outfit.

Christian Bailey Age: 19 Sex: Male 3761 N. Kercheval Dr. Indianapolis, IN 46226 Likes: X-titles, *The Maxx*, *WildC.A.T.s*	Ryan Jacques Age: 11 Sex: Male 1109 Stallion Rd. El Sorbrante, CA 94803 Likes: *StormWatch*, *Spawn*, *X-Men*	Bonnie R. Gerepka Age: 14 Sex: Female 375 Stagecoach Rd. Freehold, NJ 07728 Likes: *The Maxx*, *Legends of the Dark Knight*, *Enigma*	Nick Brock Age: 14 Sex: Male 4 Tellina St. Bay City, TX 77414 Likes: All X-titles, Spider-Man	Malin Hayes Age: 13 Sex: Male 8825 Hamby Rd. Kimberly, AL 35091 Likes: X-titles, *Wolverine*	Melissa Ahrens Age: 14 Sex: Female 252 E. Dawn Dr. Keller, TX 76248 Likes: *X-Man*, *X-Force*, *Wolverine*	Mike Sgier Age: 13 Sex: Male 6298 E. Jamison Dr. Englewood, CO 80112 Likes: *X-Force*, Superman titles, Comics' Greatest World titles	Brandon Blackston Age: 12 Sex: Male Rte. 2, Box 718 Green Forest, AR 72638 Likes: Superman, Spider-Man, *X-Men*

PRIME! HARDCASE! PROTOTYPE!

ULTRAFORCE™

WHEN HEROES NEED HEROES

MALIBU COMICS®, ULTRAVERSE®, PRIME®, and HARDCASE® are registered trademarks of Malibu Comics Entertainment, Inc. CONTRARY™, GHOUL™, TOPAZ™ and PIXX™ are trademark and copyright © 1994 Malibu Comics Entertainment, Inc. All Rights Reserved.
Artwork by George Perez and Al Vey. Colors by Albert Callicros

Ask the WIZARD

Q: What is all that green slop in Venom's mouth?
—B. Rossi, Rockville, MD
A: *Head cheese.*

Q: Where does head cheese come from?
—N. Melendez, Brooklyn, NY
A: *See above.*

Q: Why the heck does Batman wear a bright yellow symbol on his chest if he's supposed to hide in the shadows?
—P. Michell, Arlington, TX
A: *That bright yellow symbol is bulletproof; it's colored brightly because it's meant to draw gunfire to it and away from the rest of his hard-to-see, relatively unprotected body.*

Q: Is Magneto's name pronounced "Mag-net-o" or "Mag-neat-o"?
—T. Jones, Athens, TN
A: *Since he's such a swinging cat, it's pronounced Mag-neat-o.*

WIZARD wonders...

...Doesn't the symbiote have to crap or something?

Ask the Pros

Hey Greg Capullo...
"When is that *Angela* mini-series coming out?"
—N. Graf, Nanuet, NY

Have a question that's bugging the heck out of you and that no one can answer? Heck, the Wizard can answer anything. Just send your stumpers to Ask the Wizard, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064.

cies when it comes to what material they are going to sell to what age groups. Some violent titles that carry no labeling are restricted to those 18 and over in some shops. Due to laws that can vary widely from state to state or city to city, shop owners often have to be careful, and this may entail age restrictions on "mature readers" books.

Dear Wizard,
If Rogue touched a tree or a rabbit, would she start to grow leaves out of her fingers or start to grow fur or something like that?
Jason Norieka
Nanticoke, PA

Yeah, and if she touched a ginsu knife, could she slice through leather, tin cans, and frozen vegetables and *still* go through this ripe tomato like a hot knife through butter? But wait! Don't answer yet...

Dear Wizard,
Why doesn't Forge develop a power-restraining arm band for Rogue, much like the collars almost every X-Men villain has lying around? She could turn on and off her mutant power whenever she wanted to and lead a normal life. Remember, most of her cool powers, like flight, strength, and invulnerability, are not mutant powers but ones she stole from Ms. Marvel. It's such an easy solution I'm surprised the writers haven't already thought of it.
Bill Dorfschmidt
New Milford, CT

Great idea. It probably has been thought of, but it would make her much less of an interesting character. Still, I like it.

Dear Wizarders,
If Rogue touched herself, what would happen?
Matt Velthoen
San Marcos, CA

I want you all to know that it takes every ounce of self-restraint I have not to answer this one.

Dear Wizard,
Spider-Man vs. Superman. Who would win?
Robert McElroy
Phenix City, AL

Depends on what they're doing. In backgammon, Spidey gets the nod, but Supes would win in gin rummy. Spidey is the victor in ping pong, but Superman takes the radio-controlled boat races. And in the Pillsbury Bake-Off, it's Spider-Man's yummy apple cobbler topping Superman's lame bundt cake in a walkover.

Hey You,
Why do you give two names for some of the writers and artists in your price guide abbreviations, like "Adam Austin (Gene Colan)"?
Kelly Raine
Palmdale, CA

Because some of these guys have written and drawn under pen names. "Adam Austin" was a handle that Gene Colan used from time to time. Jay Gavin was used by early *X-Men* (vol. 1) penciler Werner Roth. John Byrne has occasionally inked his own pencils using the anagram Bjorn Heyn.

Many early comic creators worked their entire careers under pseudonyms. Jacob Kurtzberg was the birth name of one Jack Kirby (he later legally changed his name), and Kirby collaborator Stan Lee was born Stanley Martin Lieber. Another old comic standby is the use of D. Hands (for diverse hands) for a collaborative art job. Another term used in credits for team art is Crusty Bunkers. Twenty *Wizard* Style Points for whoever can tell us what that one means!

Hey, wait! It gets cooler! J.J. Birch, current penciler on Milestone's *Xombi*, is really Joe Brozowski. Seems that *brozowski* is Polish for birch, as in the tree. And the career achievement award for pen names has to go to Jim Starlin, who in *Strange Tales* #180 (featuring a great Warlock story) wrote, penciled, inked, and colored a story under the names Jim Starlin, Sam Jiltrin, J.L. Minirats and Ms. Natjiril.

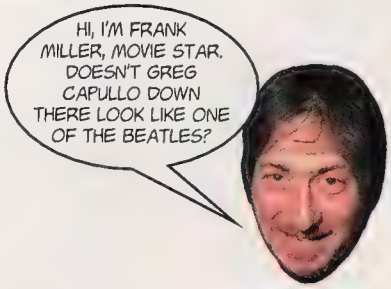


PHOTO: J. SCHUYLER

Dear Wizard,
I was watching *RoboCop III* when I saw in the credits that the story was written by Frank Miller. Is this the same guy who's the comic writer and artist?
Dan Taxson
La Jolla, CA

Darned tootin' it is! Frank Miller wrote the screenplays for both *RoboCop II* and *III*. He even had a cameo role as Frank, a slimy drug manufacturer, in *RoboCop II*.

Dear Almighty Wizard Folk,
Is it possible for two mutants to breed and produce offspring with powers that have nothing to do with either of the parents' powers?
Adam Walters
Thomasville, NC

Sure. Anything can happen. What makes someone a mutant is the fact that they have characteristics that their parents didn't. The superpowered Marvel mutants were largely born to "normal" parents.

Yo Wizard,
Since you know what people want in comics, why don't you publish your own comics?
Michael McKay
Fort Worth, TX

Yeah, like I really know what people want. I'd personally think that the most popular comic

WHEN YOU BYRNE AN ALIEN, YOU GOTTA EXPECT HEAT!

JOHN BYRNE TEARS UP 1950s SUBURBAN AMERICA IN

ALIENS™

EARTH ANGEL

A tale of one small town with one big problem!

It's a one-shot story in glorious, chest-bursting, full color!

MAKE THE BREAK™

Hitting in August!

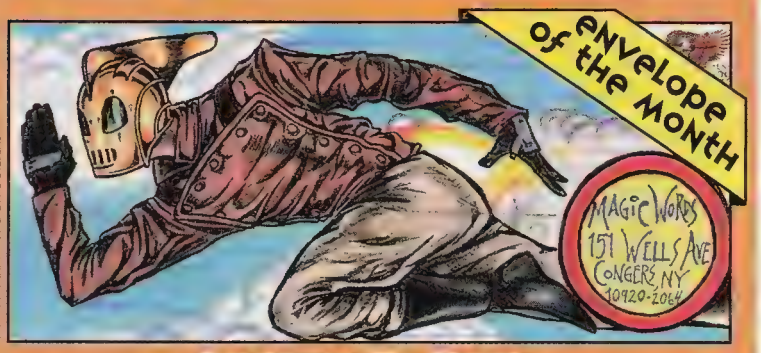
DARK HORSE COMICS®

THE WORLD'S GREATEST COMICS!™

Aliens™ & © 1994 Twentieth Century Fox Film Corporation. All rights reserved. ™ indicates a trademark of Twentieth Century Fox Film Corporation. Dark Horse Comics® and the Dark Horse logo are registered trademarks of Dark Horse Comics, Inc. The World's Greatest Comics™ & © 1994 Dark Horse Comics, Inc. Make The Break™ and the Make The Break logo are registered trademarks of Dark Horse Comics, Inc. All rights reserved.

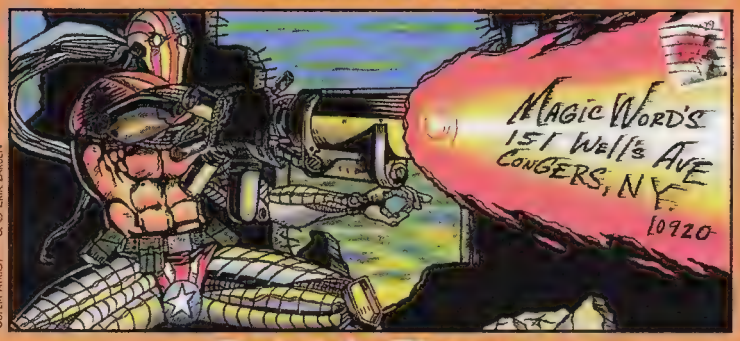
Enveloping LETTER ART!

When you drop us a line, show us your drawin' skill! If it's good, we'll print it here, and *boom*, you'll be famous! Just think, as soon as your letter gets printed, you'll become a household name and you'll start dating the likes of k.d. lang or k.d. lang (or something like that). Fans who get their letter art printed will receive copies of *Vengeance of Vampirella* #1-#2 signed by Buzz, the issue of *Wizard* in which their envelope appeared signed by the *Wizard* creative staff, and a nifty *Wizard* baseball cap! The creator of the best envelope wins all that neat stuff *plus* a *Gambit* #1 signed by Howard Mackie and Lee Weeks and a *Rune* #1 signed by Barry Windsor-Smith! Please include a clearly printed return address on the back of your envelope.



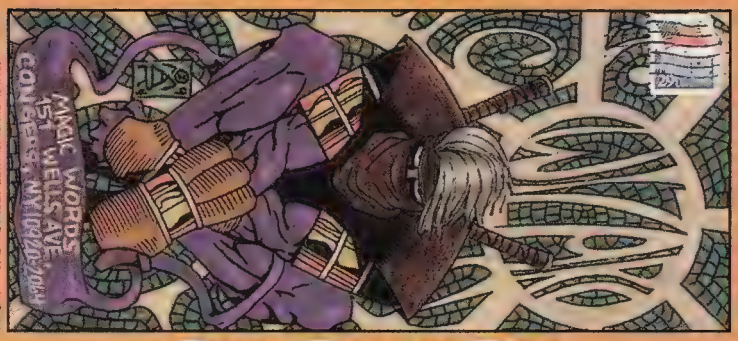
THE ROCKETEER ™ & © DAVE STEVENS

Andrew T. Raab
Geneseo, NY



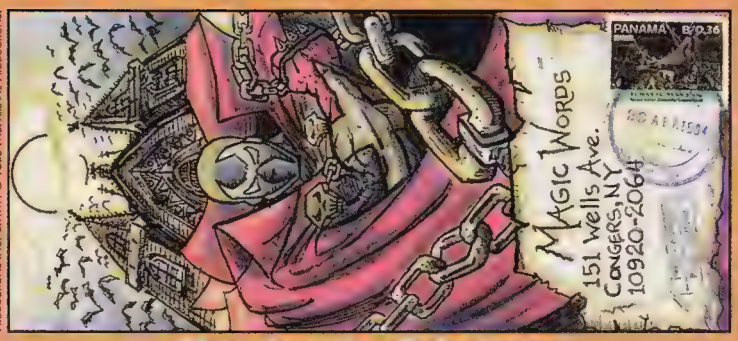
SUPERPATRIOT ™ & © ERIK LARSEN

Patrick Flores
Santa Ana, CA



NINJAK ™ & © VOYAGER COMMUNICATIONS INC.

Omar Crespo Diaz
Zanesville, Muerto Rico



SPAWN IS A REGISTERED TRADEMARK OF TODD MCFARLANE PRODUCTIONS INC. SPAWN © TODD MCFARLANE PRODUCTIONS.

Benjamin Adams
Palatine City, Pacific

would be one about a fat guy from the East Side who spends most of his time eating bratwurst, drinking beer, going to ballgames, chasing women, and harassing golfers.

Either that or *Dum-Dum Dugan, Private Eye.*

Dear Wiz Kidz,

If I take my back issue *Wizards* out of their bags, will they be worthless?

Chris Dingess
Warfield, KY

No, they will then be worth*while*. Ya can't read 'em otherwise. Take them outta the bag, chumley.

Dear Wizard,

What would happen if the Flash was running at high speed and somebody tripped him?

Jason Matherly
Gastonia, NC

That's not important. What I really want to know is how many bugs he gets splattered across his teeth when he's running. Ever look at your car's windshield after a road trip? Eeewgh!

Howdy Wizard,

Take note: I really do like Rob Liefeld! But I must get this off my chest! His character Badrock is a downright copy of either Concrete or the Thing! There, I said it. Don't hate me.

Bo Harris
Corpus Christi, TX

We don't hate you, Bo. We love you just as much as ever. So don't worry. You know what they say: the truth shall set you free.

Dear Wizard,

Where's Waldo?

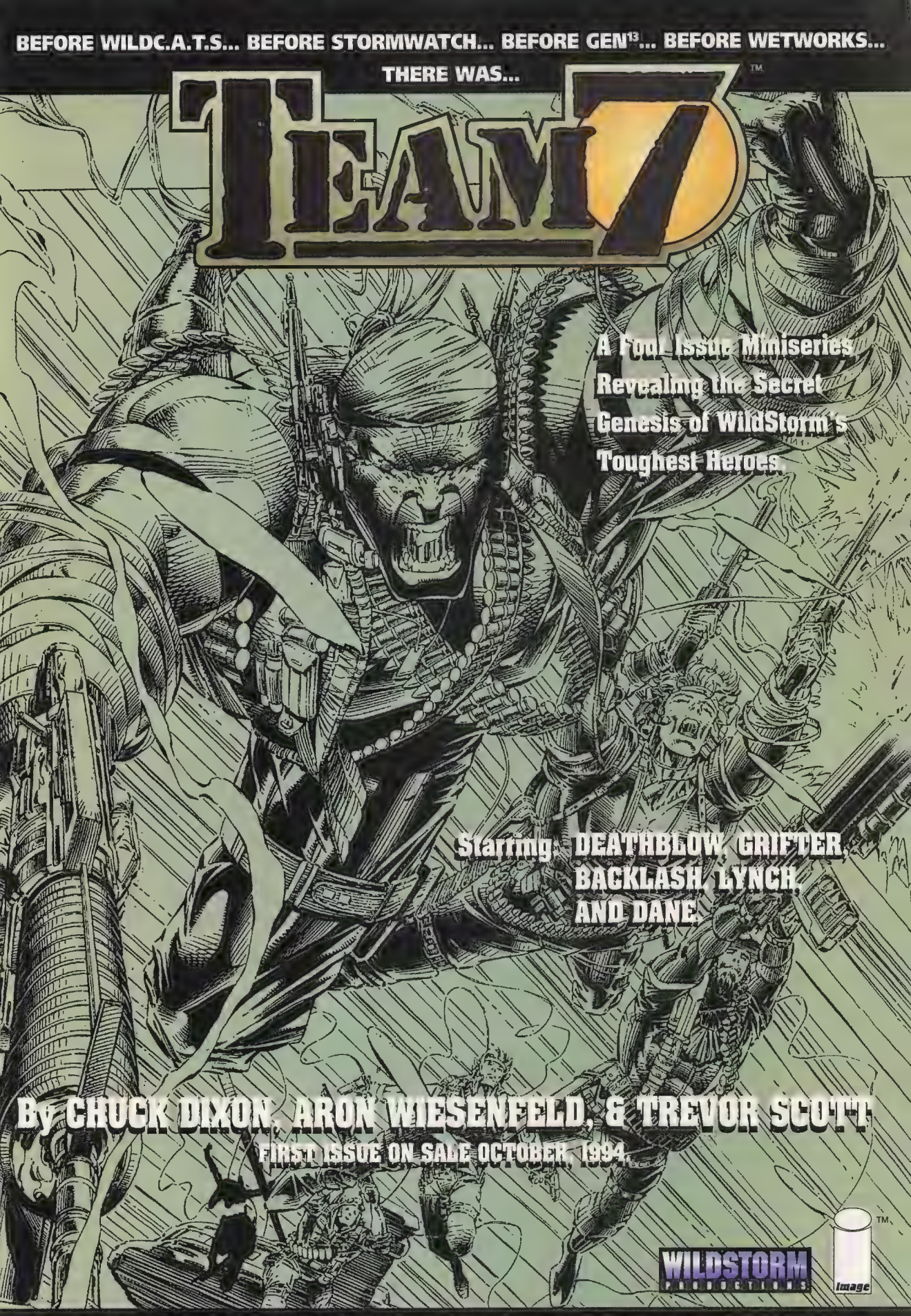
Robert Beatty
Nicholasville, KY

Where's Waldo? Who cares? The real question is where's Lee Harvey Oswaldo? Last I saw, he was hanging around in a grassy knoll.

I can't tell you just how much I love setups like that. On that note, I am finally outta here. Until next month, I remain your humble and faithful servant...

Jim McLauchlin, the news editor of that wonderful mag, Collector's Sportslook, *refuses to use a television remote control. He mistakenly thinks this decision makes him some sort of rugged individualist.*

Send your letters to:
Magic Words
151 Wells Ave.
Congers, NY 10920-2064



Team 7, DEATHBLOW, GRIFTER, BACKLASH, LYNCH, and DANE are TM and © Aegis Entertainment, Inc. dba WildStorm Productions, 1994.
All artwork is © Aegis Entertainment, Inc. 1994. All rights reserved.

THE TIME IS RIGHT FOR A NEW KIND OF HERO

©1994 Voyager Communications Inc. TIMEWALKER ™ & ©1994 Voyager Communications Inc.

TIMEWALKER™

The Adventures of VALIANT'S Immortal Time Traveller by

BOB HALL • DON PERLIN • GONZALO MAYO

Shipping In August

VALIANT®

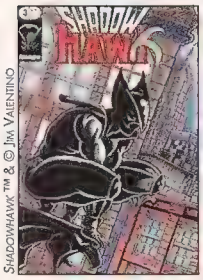
WIZARD NEWS

CYBERFORCE ™ & © TOP COW PRODUCTIONS

SPAWN IS A REGISTERED TRADEMARK OF & © TODD MCFARLANE PRODUCTIONS INC.

SAVAGE DRAGON ™ & © ERIK LARSEN

WILDC.A.T.S ™ & © AEGIS ENT. DBA WILDSTORM PRODUCTIONS



SHADOWHAWK ™ & © JIM VALENTINO

YOUNGBLOOD ™ & © ROB LIEFELD INC.

X-BOOKS at IMAGE

Throughout the month of September, **Erik Larsen**, **Rob Liefeld**, **Jim Lee**, **Todd McFarlane**, **Marc Silvestri**, and **Jim Valentino** are swapping books, letting one of their cohorts write and draw an issue of his main title. The six call this event "X-Month," for "crossover month," and are terming the issues, appropriately enough, "X-Books." However, they're keeping it a mystery as to who will be handling what book.

An industry insider has told *Wizard* that they believe that Larsen's *Savage Dragon* will be handled by McFarlane, Lee's *WildC.A.T.s* by Silvestri, McFarlane's *Spawn* by Valentino, Liefeld's *Youngblood* by Lee, Valentino's *Shadowhawk* by Liefeld, and Silvestri's *Cyberforce* by Larsen. None of the six creators would comment on whether or not any of these were true.

The creator swaps will take place in *Savage Dragon* #13, *Spawn* #25, *WildC.A.T.s* #14, *Youngblood* #9, *Shadowhawk* #0, and *Cyberforce* #8.

PHOTOS: AL ORTEGA

Travelling Nell Carter Wax Museum makes its way to local conventions. "Eerily lifelike," comment aghast onlookers.

Radically altered by his hiatus, Rob Liefeld has seemingly lost his mind. "I am Youngblood!!" screams demented creator.

"The Wizard booth is next, Manure Man!" declares Bovine Boy. "Right behind you," answers the man of living dung.

MARVEL names new PRESIDENT

In an effort to change its administrative structure, **Marvel Entertainment Group** has named **Bruce Stein** its president, chief operating officer, and director. Stein will oversee all of Marvel's current activities, including those of its publishing and licensing groups.

So what of **Terry Stewart**, Marvel's president since 1990? According to Marvel, he is assuming the new post of president and chief executive officer of Marvel Comics, the company's publishing unit and core business.

The 39-year-old Stein joins Marvel after seven years at Kenner Products, where he served as president since 1990.

Marvel does not know when these changes in its administrative structure will commence.

X-MENU and the CAPCOASTER?

Marvel Entertainment announced in June that it plans on opening its own chain of restaurants and a theme park based upon its superheroes.

At its annual meeting in June, the company announced that it signed a letter of intent with the owners of Planet Hollywood to open and manage a Marvel chain, to commence in 1995. The first location hasn't been announced, but the restaurants are expected to be represented in each major U.S. city. A spokesman for Marvel says that costumed actors dressed as Marvel characters would probably wait tables and act out roles and comic book storylines as part of the entertainment. Multimedia events and elaborate stage sets and props would probably be part of the eating atmosphere.

Marvel also announced jointly with Universal Studios Florida that Marvel superheroes will be featured in an all-new theme park scheduled to open in the Orlando, Fla., vicinity in 1999. It is unknown as to what specific rides and attractions will be featured in the park.

ALL CHARACTERS SHOWN TM & © MARVEL ENTERTAINMENT GROUP

Stan Lee and friends want to take you for a ride.

In Memoriam: NEAL POZNER

Neal Pozner, group editor of creative services for DC Comics, died on June 21 after a long battle with AIDS-related illnesses. He was 38.

Pozner's association with DC began in 1975, as a fan and scholar of DC's history, particularly that of the Legion of Super-Heroes and other aspects of the Superman legend edited by Mort Weisinger.

A graduate of Cooper Union in New York City, Pozner had a successful career as an art director in the recording industry before joining DC in 1981 as the industry's first design director and possibly its first formally trained art director. His credits include Frank Miller's *Ronin* mini-series and the promotional material for the 12-issue *Camelot 3000*. He is perhaps best known to fans for the 1986 four-issue *Aquaman* mini-series, for which he designed a new logo and costume.

In 1991, Pozner was named head of the Creative Services group, providing support to the editorial department, editing *Showcase '93* and *Showcase '94*, and producing the freelance newsletter *Shoptalk*. In addition, he was in charge of scouting, recruiting, and training new talent.

Outside the comics industry, Pozner was an art director for CTI, Arista, and RCA records. He also designed posters and advertising for Lincoln Center Theater, the Merce Cunningham and Martha Graham dance companies, and Playwrights Horizons. He received awards from a number of organizations, including the Art Directors' Club of New York and the Society of Illustrators.

Pozner is survived by his parents.

—Patrick Daniel O'Neill

SILVESTRI leaves HOMAGE

Image founding partner **Marc Silvestri** is leaving the San Diego (Calif.)-based Homage Studios, which he shares with Image cohort **Jim Lee**, for a studio in Los Angeles. The move, according to a press release distributed by Silvestri's Top Cow Productions, will aid Top Cow's growth in different media. The press release also says that Silvestri's departure will have no effect on his relationship with Image Comics or Lee, or with other Homage crewmen like Scott Williams and Whilce Portacio. Williams will continue to ink Silvestri's pencil art for *Cyberforce*.

Superbucks At SOTHEBY'S

"I remember sitting down to lunch one day with **Dick Ayers** and **Jack Kirby**, and Jack telling me that someday they'd be selling our work as art in galleries. I didn't believe it," states a jovial **John Romita Sr.** But the renowned former Spider-Man artist and Marvel's current executive art director netted several thousand dollars at Sotheby's New York on Saturday, June 18, with his specially commissioned original cover art recreations for the London-based auction house. Dick Ayers and the late Jack Kirby also recreated key classic Silver Age covers such as those to *Tales of Suspense* #39 (sold for $9,000), *Amazing Spider-Man* #100 ($3,500), *Avengers* #1 ($7,000), and *Amazing Spider-Man* #1 ($13,000).

"Roz Kirby will be the recipient of Jack's proceeds," says Jerry Weist, Sotheby's comics and comic art consultant, referring to Kirby's spouse. "I had a great interest in seeing the artists themselves, for a change, come in as winners. I was encountering more and more Silver Age artists who had long ago sold most of their treasures."

Other comic art was auctioned with unpredictable results. A Carl Banks oil painting of Uncle Scrooge entitled "The Golden Fleece" fetched $70,000, Barry Smith/John Verpoorten original cover art for *Conan* #1 brought $12,000, and a Kirby/Ayers splash page from *Avengers* #8 got $4,000. However, usually hot Frazetta paintings were surprisingly bypassed. The crowd buzzed as the auction's showpiece original, Joe Shuster artwork to *Superman Daily* #1, found no bidders at $67,000 (Sotheby's sold the work out of auction for $77,000).

Famed comic vet Murphy Anderson and ex-Batman artist Dick Sprang put their comic book collections, or parts thereof, under the hammer. Their books, along with others, saw comic prices soar. The packed bidding room was awed as a near mint, unrestored copy of *Amazing Spider-Man* #1 sold for $16,000. Appreciative applause accompanied a VG+ *Detective Comics* #27's $42,500 sale. The Man of Steel's first appearance in *Action Comics* #1 commanded a super $47,500 for a Very Fine copy.

"I'm surprised by the middle-grade Golden Age [material] selling as high as it did," Weist confesses. "An unrestored *Superman* #1 sold for $13,000. The *Captain America* #1 surprised me, and the *Marvel* [*Comics*] #1 that was restored to just Fine sold for what a Very Fine sold for two years ago." *Captain America* #1 sold for $14,000 and *Marvel Comics* #1 for $15,000; both were from Anderson's collection. "This is probably the biggest year for restored books," Weist continues. "I think that has a lot to do with the reputation of [Sotheby's restorer] Susan Cicconi. She has developed a level of respect and ethics within the comics community."

The auction of art, comics, and comic-related toys and memorabilia collected a total of $1.7 million.

—Robert Hambrecht

What's Up WITH... *The Rocketeer #3?*

The third issue of **Dave Stevens's** critically acclaimed ***Rocketeer*** is still coming, but don't look for it this year. According to John Dennett, Dark Horse Comics's marketing manager, very few pages of the book are left to be drawn, but it probably won't be released until 1995. Stevens suffered a major setback on the project when water pipes exploded in his studio due to January's earthquake in California, destroying several pages of artwork.

—William A. Christensen and Mark Seifert

VALIANT VISION CANCELLED

Valiant says it will discontinue the **Valiant Vision** process on all of its books due to a contract dispute with the manufacturer of the film used to make Valiant Vision glasses. The dispute, Valiant says, is not over any licensing fees but undisclosed contract clauses.

Valiant says that *Psi-Lords* will probably be colored with the Valiant Vision process for the first six issues.

The manufacturers of the Valiant Vision film were unavailable for comment.

COMPANY UPDATES

AARDWOLF PUBLICATIONS
Coming in October is *Aardwolf* #1, which will blend fiction and illustration by having prose text on one page and a full splash page on the next. The first issue will feature art by Dave Cockrum beside a story from Clifford Lawrence. The book's introduction is by Robert Bloch (*Psycho*), and its cover by Gray Morrow (*Penthouse Comix*).

AC COMICS
Coming in September is *Horrors of the Haunted* #1 and *Deep Dimension of Horror* #1, part of AC's Horror House Series, a line that promises "chilling tales of the macabre."

DARK HORSE COMICS
In *X* #8, shipping in October, "The War for Arcadia" begins as Congressman DeMarco is assassinated, and X is implicated. The story guest stars Ghost...October is also *Star Wars* Month for all *Star Wars* licensees, and Dark Horse is celebrating it by releasing *Star Wars: Dark Lords of the Sith* #1 (of 6), by Tom Veitch and Chris Gossett. This mini-series is the first of two six-issue arcs. Speaking of *Star Wars, Dark Empire II* is expected sometime in the winter, by Veitch and Cam Kennedy...A third Mask mini-series, *The Mask Strikes Back*, is a five-issue job slated for the winter.

DC COMICS
October will see the anticipated four-issue *Batman vs. Predator II: Bloodmatch* mini-series by Doug Moench, Paul Gulacy, and Terry Austin. Expect many Predators and the Huntress to get involved in a bloody melee...Coming in 1995 is the all-new *Jonah Hex: Riders of the Worm and Such* mini-series for Vertigo; the series will be done by Joe R. Lansdale, Tim Truman, and Sam Glanzman, the same team that brought readers the popular *Jonah Hex: Two-Gun Mojo* mini-series last year.

FANTAGRAPHICS BOOKS
Writer/artist Peter Bagge's *Hate* returns to Fantagraphics's regular publication schedule in October. Starting with #16, *Hate* will be in color, published five times a year, and inked by Jim Blanchard. Also, this issue reintroduces Bagge's old cast of characters as protagonist Buddy Bradley relocates to his native New Jersey.

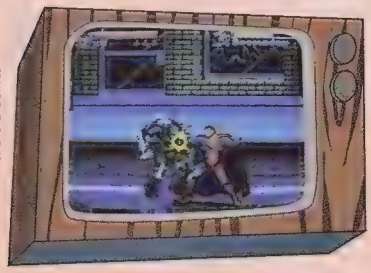
GALAXINOVELS
Coming in October is the four-issue *Killzone* prestige format mini-series, featuring art from Stephen Platt, Ron Lim, Mark Pacella, Dan Panosian, and Jeff Johnson, among others. The book's format features text on the left-hand page and full-color art on the right.

HARRIS COMICS
Adam Hughes returns as a Vampirella cover artist with *Vengeance of Vampirella* #6.

IMAGE COMICS
In September, the six-issue *Badrock & Co.* mini-series debuts from Extreme Studios. Written by Keith Giffen, and drawn by Todd Nauck, this "team-up" series pits Badrock against Pitt in the first ish. Other issues in the series will team Badrock with Freak Force and StormWatch.

KITCHEN SINK PRESS
In October, Kitchen Sink will release "Crumbwrap," which is gift-wrap paper

The Death & Return of Superman
by Sunsoft for Super Nintendo
Available: Early August
Expect to Pay: $50-60


™ & © DC Comics

See Superman die!!!

STEVE'S SIX-MONTH USED-GAME FORECAST: Bright and sunny. Should hold its value, won't be an overproduced game. Expect to pay $40-45 at your local used video game outlet.

In the game, you are required to take control of five different characters: Superman, Cyborg, the Eradicator, Superboy, and Steel. This is a basic side-scrolling fight game. You must defeat leather-laden, Molotov-cocktail-throwing, and chainsaw-toting biker dudes. Superman does this by flying and punching. This is definitely the best Superman game ever made! This is the same story found in the "Death of Superman" and "Reign of the Supermen" comic books, but unfolds in excellent graphic cinematic shots in between every level.

REPLAY VALUE: 3 (of 5)
Initially very entertaining due to the nonstop action. The levels become tiresome, however, because of their extreme length. Also, how many times do you have to punch the same three guys? They just keep coming back! The bosses at the end of each level are well worth the effort, especially Doomsday, a dead-on translation of which *Superman/Doomsday* creator Dan Jurgens would be proud.

GRAPHICS & SOUND: 4
Great Caesar's Ghost! Superman never looked so good. The sound is substandard, but not annoying.

COMPLEXITY: 3
I didn't make it to the upper levels, but the controls were set up very well and I learned to master most of the special moves. (The heat vision seemed to be a useless feature.)

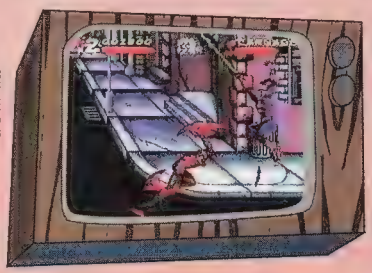
PLAYABILITY: 3
Take away the Superman license and Doomsday storyline and you're left with a 16-meg *Streets of Rage*.

OVERALL RATING: 3
An average game that would be a great rental or used purchase.

COMPARABLE CLOSET CLASSIC
Atari 2600 *Superman* (1979). Current value: $5. This blocky mess of a game was disappointing in the late '70s with its confusing mazelike setup and impossible controls.

Coming Soon...

***Maximum Carnage* by Acclaim for SNES**
This 1- or 2-player game looks like a sure bet. It will be available in late August. Guest stars include Captain America and Deathlok.


™ & © Marvel

Spidey and Carnage battle to the death!

***Justice League* by Sunsoft for SNES**
This 24-meg game features 12 DC superheroes! For the first time, Batman, Superman, Flash, Aquaman, and eight other JLA members will fight each other at his/her home turf (i.e. Batman in Gotham, Superman in Metropolis). It's like a *Street Fighter II* with the JLA, and sounds intensely cool.

—Steve Brown

MALIBU signs TOY DEAL

Malibu Comics has announced that **Galoob** is handling the license to manufacture action figures based upon characters from its Ultraverse line of comics. It is expected to be launched during the fall of 1995, and will be at least a six-figure collection. It's not known which characters will have action figures, but it has been confirmed that Prime will be represented on toy store shelves. It is anticipated that popular characters such as Rune and Mantra will also get figures.

WIZARD Convention

Great Eastern Conventions has announced that it will hold a convention during the weekend of October 21-23 at the Pennsylvania Convention Center in Philadelphia. The convention will be sponsored by *Wizard: The Guide to Comics*, and the second annual Wizard Fan Awards will be held there. Confirmed guests for the con include Joe Quesada, Jim Lee, Jim Balent, and Jimmy Palmiotti, among others.

adorned with cartoons of characters by the legendary R. Crumb, including Fritz the Cat, Devil Girl, and Mr. Natural. Also that month, look for R. Crumb's Devil Girl chocolate bars, straight from the pages of Crumb's *Hup* title. Scarf a couple at a comic store near you...L. Frank Baum's *The Life and Adventures of Santa Claus* is adapted into comic form by Mike Ploog in October. It's 88 pages and in hardcover form for $24.95.

MALIBU COMICS
***Giant-Size Rune* #1 ships in September, and kicks off a whole new storyline by artist Barry Windsor-Smith and co-plotter Chris Ulm. Rune must now feed exclusively on Ultrahumans!...The first of a three-issue *Mortal Kombat: Goro, Prince of Pain* mini-series also ships in September, placing the spotlight on the half-human/half-dragon beast...Writer/artist Jim Starlin's *'Breed* #1-#6 will be collected in trade paperback form in September. The book will contain digitally remastered coloring, sketchbook pages, an interview with Starlin, and a "hot stamp" for**

PHONE CARDS: The Next Big Thing?

So many so-called collectibles are manufactured by the comic book industry that one has to duck each time a new item is announced, such as the Hawaiian hit, POGs, which proved a continental disaster.

This is not the case with **prepaid phone cards** (aka "debit cards"), designed for pay-telephone users. Phone cards are plastic cards with prepaid credit for phone calls. An 800 access number and a personal identification number (PIN) allow the user to make domestic or international calls using a Remote Memory System. They can be used from anywhere in the U.S. with up to 30 percent savings and without the connection cost and surcharges of a regular calling card from a phone company. The only cheaper way to make a call is from your own home phone.

Debit cards debuted in Europe in 1978, were first issued in Japan in 1983, and hit the United States in 1992. In Europe, Asia, the Middle East, Australia, and New Zealand, debit cards feature a magnetic strip which can be inserted into pay phones. In fact, you can't use a pay phone in most of these countries without a debit card.

Continüm is the first comic book publisher in the United States to feature its art on phone cards. Each card is worth $10 in telephone time and retails for $12.50. Continüm's first phone card features Bart Sears's *The Dark* #1 chromium cover. The second phone card features George Pérez's cover art for *The Dark* #4, also chromium. Only 5,500 copies of each phone card will be issued. Both are available through *Advance Comics*, the Capital City Distributors catalog.

Todd Scott, director of marketing at Diamond Comics Distributors, the leading comic book distributor in the nation, is enthusiastic about phone cards. "We distributed several European cards which were of no use in this country," because they weren't programmed for a Remote Memory System here, Scott says. "We sold 49 with a Mickey Mouse image, 32 with a Bugs Bunny image, and 320 with a Marvel image that was produced for use in Germany. They were bought here solely for their images."

Scott foresees three successful phone card launches from the comic book industry. "Being the first in the industry, and featuring George Pérez and Bart Sears cover art for *The Dark*, will make these [Continüm cards] alone collectible. Then there are Jae Lee's Hellshock cards for Image, and Marvel's Classic Covers phone cards featuring [cover art from] *Amazing Fantasy* #15, *Incredible Hulk* #393, and *X-Men* (vol. 2) #30." BIG Entertainment is also putting characters from its Tekno-Comix line of comics on several cards.

THE DARK™ & © JOSEPH NAFTALI

Comic covers on a card: cover art from Continüm Comics's The Dark #4 graces a phone card.

There are an estimated several million phone card collectors worldwide, with the majority in Japan, Germany, and England. "Like an uncirculated coin or stamp, phone cards are worth more *unused*," Saunders explains. "Yet in most instances you cannot determine this by looking at the card. Cards which can be deemed unused by looking at it are 'mint' condition." Cards that can not be determined used by sight—primarily those in the U.S.—are considered mint condition when in a specially sealed packet. All others are called "perfect" condition. U.S. manufacturers will cover PINs with a "scratch off" material that will enable collectors to determine if the cards have been used.

—David Gibson

Bravura's Gold Stamp promotion. Beginning one of three six-issue mini-series, *'Breed II* #1 will ship in October...Rock-It Comix will spotlight a rap/hip-hop group for the first time in *The Pharcyde* 48-page one-shot. The book also contains a mini-comic that features interviews with and photos of the group...Malibu has signed a deal with LCGA, a leading manufacturer of T-shirts, to manufacture Ultraverse T-shirts. There are six shirts planned: four will showcase a single character and two will be group shots.

MARVEL COMICS

Daredevil's team of D.G. Chichester, Scott McDaniel, and Hector Collazo will take five issues off from *DD* (#333-#337) to do the upcoming *Elektra* mini-series. The team's temporary replacement will be writer Greg Wright and penciler/inker Tom Grindberg.

MIRAGE STUDIOS

This fall check out the *Casey Jones and Raphael* mini-series by Kevin Eastman and Simon Bisley, the same team that brought you *Melting Pot*. Covers will be painted by Bisley. The mini-series is tentatively set at six issues.

NOW COMICS

Married...With Children: Lotto Fever #1 hits stores in October. Al Bundy hits the jackpot and embarks on a new life, but will it include Peg?...Also that month is *Syphons: The Sygate Stratagem* #1 (of 3), which follows up this spring's mini-series. By Allen Curtis, Rich Buckler, and David Mowry.

TOPPS COMICS

Topps will be doing a series based on the animated *Duckman* TV series. The first issue will ship in October...Also that month is the comic adaptation of the Francis Ford Coppola and Kenneth Branagh film *Mary Shelley's Frankenstein*. This four-issue mini-series will be written by Roy Thomas and drawn by Rafael Kayanan, the same team that does Marvel's *Conan the Adventurer*...In September's *Zorro* #9, new penciler Hearn Cho (*Vengeance of Vampirella*) debuts, as Machete returns to cause mayhem for our masked avenger.

VALIANT

Valiant's covers will sport a new design in the post-"Chaos Effect" era, starting with its August books...Soap star Walt Willey, who plays Jackson Montgomery on ABC's *All My Children*, will guest star in *The Second Life of Dr. Mirage* #13, shipping in August. Willey will be introduced as Dr. Mirage's old college roommate...In September, there is a two-issue *Chaos Effect: Epilogue* mini-series starring Magnus, Robot Fighter, wherein Magnus is thrust into 1994 society...*Solar, Man of the Atom* #1-#4 will be collected in a trade paperback, and Shadowman will receive his first yearbook courtesy of Mike Baron and Val Mayerick...October sees *Magnus, Robot Fighter* #1-#4 collected in a trade paperback.

WARP GRAPHICS

Shipping October 4 is *Elfquest: Bedtime Stories*, a 122-page full color hardcover book intended for children. Included are five tales that put an "Elfquest spin" on both new and classic fairy tales. Look for it at $19.95.

DUPONT Puts the Squeeze on COMIC BOOK

Comic Zone Productions, publishers and creators of ***Lycra-Woman and Spandex-Girl***, were forced to close up shop and destroy all copies of comic books featuring the aforementioned aerobic duo by DuPont, which owns the trademark to the stretchable fabric Lycra.

When the Wilmington (Del.)-based DuPont, a chemical company, discovered the black-and-white independent comic book, its legal department dispatched a letter to Comic Zone. According to the letter, "We have invested a considerable sum in the advertising and promotion of this mark over the years...naturally we are concerned that your use of 'Lycra' will mislead the public as to the source of your products and also jeopardize our property."

Lycra-Woman and Spandex-Girl ™ & © Bryan J.L. Glass & Michael Avon Oeming. Lycra ™ & © E.I. du Pont de Nemours & Co.

Lycra-Woman and Spandex-Girl fought DuPont...and lost.

Undaunted by this setback, the principals of Comic Zone have reopened their offices as Lost Cause Productions and renamed the book *Spandex Tights* and the characters Spandex-Girl and Flex-Woman. Publisher Bryan Glass says that neither character will never wear Lycra again.

VERTIGO'S the RAVE

1992's 32-page, 99-cent ***Vertigo Preview*** book proved to be popular enough to warrant an all-new (but very similar) quarterly ***Vertigo Rave*** series in September. The new book's dual purpose is to alert regular Vertigo readers as to what's going on during each quarter of the year as well as introduce new readers into the mix.

Unlike its predecessor, *Vertigo Rave* will feature all-new material in a six-page headliner story along with one-, two-, and three-page extracts from forthcoming Vertigo titles.

The first issue will feature an all-new six-page *Books of Magic* story, one-page previews of new Vertigo titles (i.e. *Face, Kill Your Boyfriend, Tainted*, and *Bizarre Boys*), and two-page extracts from a handful of established titles like *Sandman* and *Hellblazer*.

Vertigo Rave #1, shipping September 13, is suggested for mature readers.

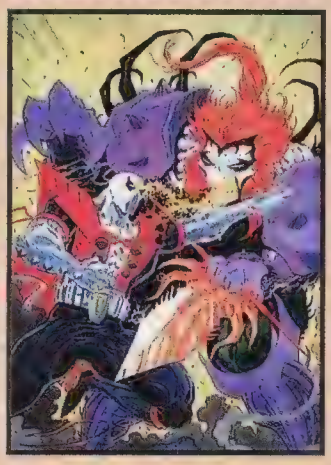
LIEFELD PROPOSAL

In case you missed it (and shame on you if you did), **Rob Liefeld** proposed to his girlfriend of eight years, **Joy Beth Creel**, in the final three pages of ***Youngblood*** #6. A bold move, indeed...but what did the lady in question say?

She said "yes," of course! So, congrats to the happy couple, and may they live a long and fruitful life together.

WIZARD looks back...

Manhunter



Manhunter ™ & © DC Comics

Like many heroes in the DC Universe, the Manhunter has a long and sometimes confusing history. The original Manhunter first appeared in *Adventure Comics* #58 (January 1941) in a feature called *Paul Kirk, Manhunter*. Kirk was a plainclothes police officer by trade who specialized in tracking down elusive criminals.

In *Adventure Comics* #73 (April 1942), Joe Simon and Jack Kirby gave the feature a new direction. The new star was wealthy young sportsman Rick Nelson, the world's best big-game hunter, who decided to apply his skills to tracking villains. Curiously, in *Adventure Comics* #74, this Manhunter's alter ego was changed to Paul Kirk, even though he was clearly a different person from the original Manhunter.

In March 1942, Quality Comics introduced its own Manhunter, police officer Dan Richards, in *Police Comics* #8. Richards assumed his guise as Manhunter to hunt criminals with his faithful dog Thor whenever ordinary police procedures failed him. This version of Manhunter became part of DC continuity when DC acquired most of the Quality line in 1957. He finally made an appearance in a DC comic in *All-Star Squadron* #31 (March 1984).

The second Paul Kirk returned to his role of Manhunter in November 1973 in *Detective Comics* #437. It was revealed that Kirk had been placed into suspended animation after World War II and given superhuman healing abilities by an organization known as the Council. Kirk soon came to realize that the Council was evil, and died while destroying their headquarters with the help of Batman.

Yet another person became the Manhunter in *First Issue Special* #5 (August 1975). Public defender Mark Shaw was made a Manhunter by a secret society called the Shan. The Shan was dedicated to seeking justice above all, and to that end they developed a mask and costume which endowed their Manhunter with great strength and speed.

The various incarnations of the Manhunter were finally tied together in *Justice League of America* #141 (April 1977). The existence of Manhunters was traced back untold centuries to the Guardians of the Universe. In their quest to fight evil, the Guardians created a number of powerful androids called the Manhunters. The Manhunters eventually turned rogue, and were banished by the Guardians (who subsequently created the Green Lantern Corps as a replacement) to various parts of the universe.

Led by a Manhunter known as the Grandmaster, the Manhunters used human agents like Paul Kirk, Dan Richards, and Mark Shaw to try to influence human history and eventually gain revenge on the Guardians. The conflict between the Guardians and the Manhunters came to a head during DC's "Millennium" crossover in 1987, which resulted in the destruction of the Grandmaster and most of the android Manhunters on Earth. Human Manhunter Mark Shaw subsequently received his own regular series in July 1988; it lasted for 24 issues.

After DC's *Zero Hour*, another character, apparently with no connection to these previous incarnations, will take the name of the Manhunter and star in his own series by Steven Grant and Vince Giarrano. This character is Chase Lawler, who uses occult secrets to summon the Wild Huntsman, a hunter of lost souls from British folklore. Lawler is ultimately forced to take the role of soul hunter, becoming the latest in a long line of protagonists called the Manhunter.

—W.A.C. & M.S.

MORTAL KOMBAT II®

NOTHING, NOTHING
CAN PREPARE YOU

KOMING FRIDAY SEPTEMBER 9

SMOKE AWAITS!

FINISH HIM!

KINTARO'S REVENGE!

NO MERCY!

FRIENDSHIP?

IS THAT YOUR BEST?

SUPER NES™ GENESIS™ GAME BOY™ GAME GEAR™

MIDWAY®

MORTAL KOMBAT II © 1993 Licensed from Midway Manufacturing Comapny. All rights reserved. Nintendo, Super Nintendo Entertainment System, Game Boy and the official seals are registered trademarks of Nintendo of America Inc. © 1991 Nintendo of America, Inc. Sega, Genesis and Game Gear are trademarks of Sega Enterprises, Ltd. All rights reserved. Acclaim is a division of Acclaim Entertainment, Inc. ® & © 1994 Acclaim Entertainment, Inc. All rights reserved. Screen shots are from Super NES™ version.

Acclaim
entertainment inc

KITCHEN SINK Bought

Ocean City Capital, a Los Angeles (Calif.)-based investment banking company specializing in advising and financing entertainment companies, announced in May that it has entered into an agreement to acquire **Kitchen Sink Press**.

Joel Reader, chairman of Ocean City Capital, will become Kitchen Sink's chairman, while Kitchen Sink President and Publisher **Denis Kitchen** will remain as such, becoming one of two substantial stockholders. The other major stockholder will be former Tundra publisher **Kevin Eastman**.

Kitchen says of the acquisition: "This move will allow the company to expand its publishing operation and to more aggressively promote, develop, and market ongoing and future editorial properties. This is exciting news for the creators who own the properties we publish, because our growth will directly affect their revenue stream." ☆

This Month in History

Historic comic book events that took place in the month of SEPTEMBER.

1938 *Funny Pages* #21: The Arrow, the first costumed hero to appear after Superman, debuts.

1941 *Superman* cartoon: The first of a series of animated Superman shorts from Fleischer Studios makes its theatrical debut.

1956 *Showcase* #4: The Flash returns to comics, leading to the resurgence in superhero comics now known as the Silver Age.

1967 *Fantastic Four* cartoon: The first FF animated series, produced by Hanna-Barbera, premieres on ABC.

1975 *Conan* newspaper strip: Robert E. Howard's barbarian jumps to a newspaper comic strip after a successful start in a Marvel comic book.

1984 *Spider-Man & His Amazing Friends*: This Saturday-morning cartoon starring Spider-Man, Iceman, and Firestar debuts on NBC.

1990 Flash TV series: *The Flash*, starring John Wesley Shipp in the title role, begins its short but critically acclaimed run on CBS as a live-action, one-hour TV series.

—W.A.C. & M.S.

GAMER'S GUIDE

BY ROBERT T. BOGLEY

One of the hottest games to come out in years is a strategy card game called *Magic: The Gathering*, produced by Wizards of the Coast. *Magic* simulates battles between wizards on the various planes of the multiverse. Each player plays as a wizard and has his own deck of cards that represents the magical powers he has to command.

Seven cards are drawn from this deck to start off the player's hand, with another card being drawn each turn. A player "casts spells" by putting a card from his hand into play on the table. The most important type of card to put into play is a land card; once a land card is on the table, the wizard can then use the magical energy of that land, called "mana," to cast his spells.

A maximum of one land card may be put into play per turn. Different types of land provide different types of mana, and each spell requires a certain type of mana to be used. Mountains provide red mana, plains provide white mana, forests provide green mana, islands provide blue mana, and swamps provide black mana. A "Lightning Bolt" spell requires one point of red mana in order to be cast, so if the only lands I had in play were islands and forests, then I couldn't cast my "Lightning Bolt" spell, but I *could* cast my "Tranquility" spell, requiring one point of green mana.

MAGIC: THE GATHERING ™ & © WIZARDS OF THE COAST INC.

Each wizard starts with 20 life points, and a game is won when all players but one have run out of life points or are unable to draw any more cards from their decks.

The rules take a little while to grasp. A *Pocket Players' Guide* has been published to provide clarification of the rules as well as tips on strategy, guidelines for different modes of play, and collector's information.

The key element in a winning strategy is building and "tuning" a winning deck. After getting their hands on some cards and playing around with them a little, wizards can begin to make decisions about the kind of deck they want to play. Playing with all five colors of mana (i.e. having all the various types of lands and spells in your deck) is probably suicidal—you'll be out of the game before you've put enough land cards on the table to use all the spells you have in your hand. Playing with only one color means that you'll always have the right type of mana to use, but your spells will lack versatility. Therefore, most players choose to play with two or three colors of mana.

Your next decision is how many cards to have in your deck. A large deck means that you'll have a lot of spells available and that you probably won't lose due to an inability to draw a new card, but it decreases your chances of drawing that one card that you *really* want to have in your hand at the particular moment. A deck must have a minimum of 40 cards, but there is no maximum. Every deck develops its own flavor, so many players will keep more than one deck and play whichever one they have a taste for at the time.

Many rational people are uncomfortable with any game featuring the use of magic. While the games themselves may be harmless, they may, quite unintentionally, spark an interest in the occult on the part of their players, an interest that I have not found edifying. *Magic: The Gathering* is just a game—a really good one.

YOUR WITS BETTER BE AS SHARP AS YOUR DAGGER.

THE LORD OF THE RINGS™

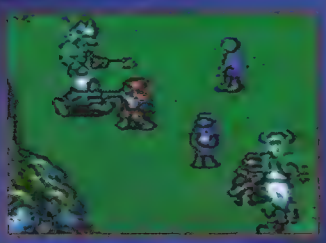
J.R.R. Tolkien's epic saga, The Lord of The Rings™, comes to life on your Super Nintendo Entertainment System. As Bilbo Baggins, you'll join The Fellowship in their quest to find the one ring that has the power to destroy Middle-earth. You'll match your wits, your strength and your cunning against the evil Lord

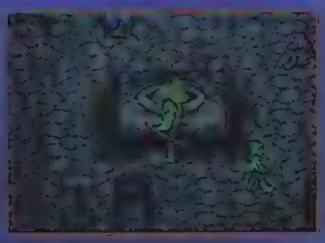
- The largest use of voice-saying in any SNES game ever produced – thousands of frames of voice-scaped animation.
- Each character has his own unique personality and decision-making skills.

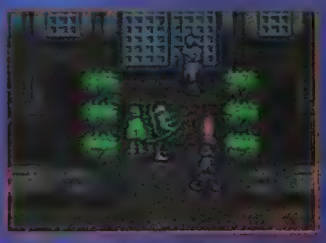
[illegible]

I [illegible] be captivated by this ultimate fantasy adventure role-playing game. There is nothing like it on earth.

- First action adventure RPG with multi-player real time combat.
- Friends can join the play or leave the game anytime, without interrupting or restarting.



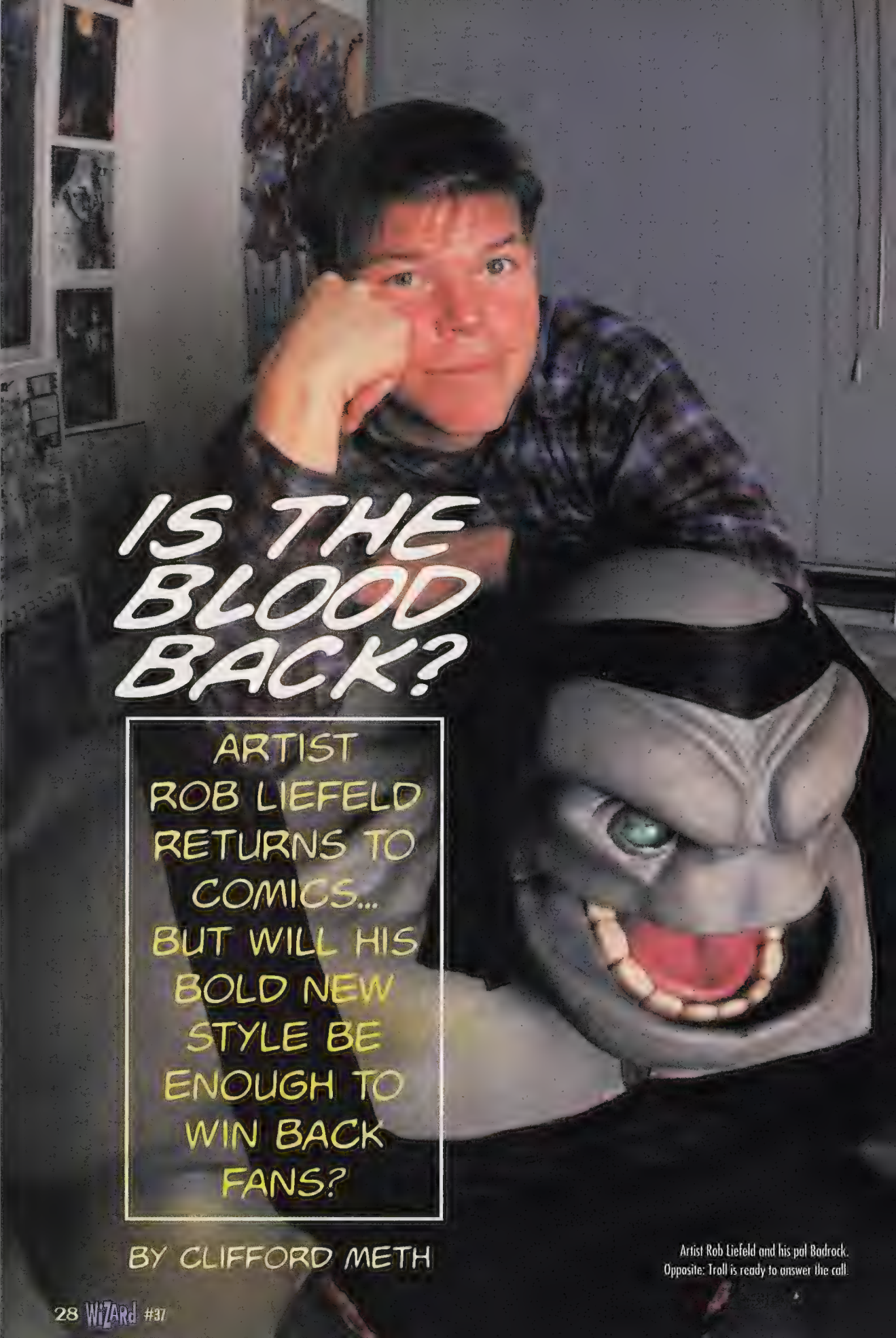




Nintendo

Interplay

17922 Fitch Avenue
Irvine, CA 92714 (714) 553-6678



IS THE BLOOD BACK?

ARTIST ROB LIEFELD RETURNS TO COMICS... BUT WILL HIS BOLD NEW STYLE BE ENOUGH TO WIN BACK FANS?

BY CLIFFORD METH

Artist Rob Liefeld and his pal Badrock. Opposite: Troll is ready to answer the call.

IS THE BLOOD BACK

Artist Rob Liefeld, only 26 years old, first came into prominence penciling the five-issue *Hawk and Dove* mini-series for DC Comics in 1988. His next project, *The New Mutants*, catapulted him to superstardom. He directed the title from #86 through #100, its final issue. That led into 11 issues of a follow-up book named *X-Force*. *X-Force* #1, released in August 1991, was at the time the best-selling comic book in history.

Liefeld then left Marvel to co-found Image Comics with five other creators. In April 1992, Liefeld published the first Image book, *Youngblood*. After launching several other books out of his own Extreme Studios, including *Brigade*, *Bloodstrike*, *Team Youngblood*, *Prophet*, and *Supreme*, and drawing five issues of *Youngblood*, Liefeld took an eight-month sabbatical.

Now he's back, and he's concentrating his bold new artwork and storytelling styles on *Youngblood* and *Team Youngblood*. *Wizard* recently had a chance to chat with him.

WIZARD: You've been able to stay in the limelight in a way that very few people in the industry have been able to match. Twenty years ago, Neal Adams arguably became the first real star in the industry. There wasn't another superstar like that again for nearly a decade. How do you think somebody becomes a star in this industry?

LIEFELD: How does somebody become a star in this industry? You do work that people like. There's no formula—it's just something that people respond to....

You can't do it without the work. And I think that I certainly went through a period when the work that I was doing wasn't as good as the work that I had been doing. And people are very honest about stuff like that. They'll go, "Aww, we liked the last work better," and you just go, "Ouch!" But if the work you did previously was strong enough, they'll continue to give you second chances.

I know that there're artists [in several fields] that have maybe peaked, but you'll always buy their album or check out their latest movie to see if this is the one that puts them back in form. But I think you have to have the work. A lot of guys, I think, try and go out there and make names for themselves without the work, [but] you've absolutely got to put your time in.

On the other hand, there're guys who have put their time in and whose work is tremendously respected, especially amongst their fellow professionals, and yet they never seem to get their share of the limelight. I would imagine that has a lot to do with charisma, hyperbole, and self-positioning.

Y'know, I fully disagree.... My book [*Youngblood* #6] isn't on the stands yet, and I look at it and I'm really pleased with it in that it looks like there's been significant growth. The direction is different. It's just a totally different feel to me all around. It's not boom-boom, guns-guns, fight-fight....

It's really different stuff, and I really like it. I'm sitting in my office saying, "When this hits, it may not have a home anymore. Have my fans moved on to somebody else—somebody more exciting or somebody younger?" There was a point where I could do nothing but hits, and I wonder whether or not I'm all "hitted out." Now I'm just another guy.

I think there was a point in my career where for some reason the work that I was doing was anointed as interesting enough to warrant all this interest and speculation. But I don't know if you can carry that with you all your life. I'll go back to your example with Neal Adams. He certainly did not.

In fact, Neal's very resentful of the fact that he didn't. He sits at conventions now and few people recognize him.

Some people never get it at all, and so to get it for a brief amount of time is a great thing. Luckily, as fate would have it, my life has gone in the direction that I basically don't care if I'm the hot guy anymore, because I get to work with a bunch of people who I absolutely enjoy working with. I get pages in from Keith Giffen and all sorts of talented guys. I work next to some great new talent, and that's just exciting. I get to see Stephen Platt's work while it's fresh, before anybody else does, and to work with him. It's a different mindset.... With certain people, the public just loses interest in you.

Andy Warhol said everybody has their 15 minutes of fame.

Yeah. And you have to live with it. You have to prepare yourself. The people who don't prepare for it—well, there're guys in this industry who are still complaining that their books aren't the top sellers. I've just reconciled it....

I'm a real history buff when it comes to comics, in that I could pick all the same guys who were hot one minute and cold the next. And I'll be honest—I don't know what the future holds for me or a guy like Todd McFarlane. [He] is one of my best friends, but I am amazed at how much he has not only held on [to] but actually increased his fan base. That guy has really endured, where even some of the most popular guys have not. Todd continues to endure.

At a certain point, the only thing that is going to take you out is you. You know? The only guy who is going to take Todd out of his game is Todd. I don't think that anybody is going to rise up and squash him. If you look at Neal, he took himself out of the game. And

All artwork and characters ™ & © Rob Liefeld unless otherwise noted. Photos by Al Ortega.

maybe that's the way it was with some other guys. Maybe that will be said of me—that I took myself out of my game. But as a publisher, which is how I've now positioned myself, I'm getting as much, if not more, of a kick out of that than anything.

I would imagine that a certain maturity comes along with just sitting in that spot long enough. The Beatles, for example, were stars long before they really became artists. They never lost their celebrity status or their star appeal, but they certainly lost their taste for it. So eventually, as you would put it, they took themselves out of their game.... Especially in the case of John Lennon, they basically stopped giving a damn about public image and decided to make art.

Well, there you go. I was going to bring up the Beatles as well. Jim Valentino and I talk about this all of the time. Jim is fond of saying, "Todd is the Beatles, man. Todd is the Beatles." And then sometimes Jim goes, "Naw, Todd's not the Beatles anymore. Todd is Elvis." [*Laughs*] It's just funny. There's certain artists from my youth who still do terrific work but don't have an audience.

One of them, I guess, must be artist Dave Cockrum, whom you're working with now. Here's a guy with a very small ego who is immensely creative, immensely talented—one of the great costume and character designers of the 1970s...

The best costume designer in comics.

...yet Cockrum never really tried to maintain a public image. Consequently, he paid the price. He didn't make anywhere near as much money as, say, John Byrne, who took over the pencils on *X-Men* [vol. 1] after Cockrum revitalized it. He never achieved Byrne's influence. But the work was there. Is there. And it only gets better.

I would absolutely agree.

So tell me about the Futurians project you're going to do with Cockrum.

I remember when *The Futurians* came out [in *Marvel Graphic Novel* #9 in 1983]. It was awesome! At that time, *X-Men* was all the rage. And obviously [still is]. But when I saw Cockrum's Futurians, I said, "I like these guys better than the guys Dave designed for the X-Men!" But even then, I was cynical enough to know that Marvel was not going to let a creator-owned project outshine its own stuff. I knew it wouldn't succeed at Marvel. I thought those few issues that he did [in 1985 at Lodestone Publishing], though, were just terrific.

As a result of my success, I'm in a position to have fun. So I looked at *The Futurians* and said, "I like them. I would like to work with them." So I made Dave an offer where he would continue to reap some rewards from these characters but let me take them and hopefully give them a new audience. And hopefully work with Dave as I go along. This is something I plan to do in the early winter of next year. I love those characters. The challenge is just introducing them again to a contemporary audience.

I [asked] him, "What other characters do you have?" These characters are so well-designed. Their story is right there. I was sorry to see them go as a kid. But now, as a publisher, I realized that I have the ability to bring these guys out of the mothballs. All it took was contacting the creator and giving him a fair offer. At the same time, I hope that I have a reputation for respecting the creator.

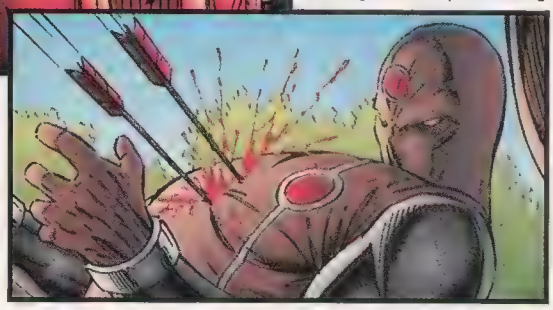
Tell me about some of the other projects that you have coming up.

The *Youngblood* stuff is coming out. One thing I know about *Youngblood* is that it's going to generate interest. Will it be flaming-red hot again? I don't see that. I think that people who have chosen to put me in a box are going to have to take me out of that box again as a result of this. Yeah, they're the same characters, but it's what the characters are doing.... Everyone who has seen it has commented on the fact that it's not a slugfest. It's about the characters now. It's about how the characters relate. They've all been given very definitive personalities.

I look at *Youngblood* now and the first thing that comes to mind is that it's a very fun book. It's a fun book for me because I think I really am just having a good time. I realized that when I was doing *Youngblood* two years ago, I wasn't having a good time. It wasn't fun for me because I think I was in way over my head... I made a lot of mistakes.

I should have gone away and gotten some rest and just pulled back. I realized it was a risk slowing down. Guys here [at Image] said so. They pointed out that sales went down on all of our books. But you know what? I had to leave. I'd have been in the loony bin if I hadn't left.

At one point, I never thought I'd take a break from comics. I was so intent on, "I've got to keep this thing going—I've got to keep this thing going—I'm a popular guy—people keep buying my books—I've got to keep this thing going...." Then there's a point where you just go, "I am burned out. That doesn't matter anymore. I've got to take care of me." You step away.



POOR, SKEWERED BROTHERHOOD OF MAN SOLDIER ™ & © ERIC STEPHENSON AND JEFF MATSUDA

But the result is that the new book looks very fun to me. I don't want to give away anything because I think that *Youngblood* really has the element of surprise as an advantage. I don't think that anybody expects anything from it. They've labeled me. They've put me in a box. It will be fun to see how people react to it.

Besides that, I think all of our books are really going through a facelift right now. I'm committed to doing great comic books.

Why will *Youngblood* be better and different than before?

Because I have calmed down and focused myself. I look at the work I did two years ago and it was very scattered: I'd do a few pages here, have business meetings, help build Extreme Studios and set up [Image Comics]. I thought I could juggle all of that stuff. And Todd McFarlane—who is a very good friend, and we never have anything against telling the other what they're doing wrong—told me that I needed to get my focus back. With the new book, I do a page a day. My head is totally in the comics.

People tell me that *Youngblood* #6 should've been a first issue. It has a different feel to it. There's suspense, intrigue, mystery, light-hearted humor, and your basic action. But I'm going to build up to the action this time.

The action isn't just going to explode on the first page. [Before my hiatus] I remember all I wanted to do was draw action because I had been really good at drawing it. I had been sacrificing all the meat. Now I know my fans expect meat on these bones.

Did you wind up changing any characters along the way?

Yeah. Vogue is a character that said two words during [the first five issues]. She's much more fleshed out now. [*Laughs*] She's actually fleshed out to the point where she's getting plastic surgery and cosmetic upkeep to keep herself beautiful for this Youngblood team. As a result of her fame from being in Youngblood, she has a cosmetics empire that she runs, and that plays a part in an upcoming storyline.

A lot of these Youngblood characters were pulled to be part of the team with little or no experience because they look good in a suit or fit the cosmetic image that [the government] needed. It's like when producers cast for movies; the government "cast" for Youngblood.

[Vogue] was a Russian gymnast...who came over to America. But she's not fearless. She has fear about going into battle. She thinks once she leaves the photo opportunities, she's gonna get shot at by serious menaces.

Die Hard is completely redefined. He represents the darkness of the team. He basically feels he's more machine than man now. In *Youngblood* #6, we introduce a new Die Hard that is completely robotically controlled. So the old guy says, "So, does that mean I'm going to the mothballs?" Plus, he and Vogue are having a romance.

And we find out that Badrock is a big media whore. He loves to be on the media talk shows, pumping his rap albums and his licensing deals.

Shaft doesn't want anything to do with that. He knows he was picked for his instincts and leadership abilities; he was one of the top FBI agents [to whom the government] said, "Yeah, you look good...slap a costume on. You can shoot a bow? OK, you're Shaft." But he knows that although his looks didn't hurt, he's there because of his skills. We introduce a phobia of Shaft's: he has fears of getting fat because of that image you have to maintain [to remain in Youngblood].

I've gotten to know these characters a lot better in the past two years... A lot of people, when *Youngblood* #1 came out, said to me: "I read the interviews and I was looking forward to all the cool ideas...and none of them were there." Well, actually, they weren't. I decided at the last minute to have more action and less story.

I think that's been reversed now. The emphasis is on the story now. I think I've drawn one fight scene too many. I'd rather see all these characters' quirks and what they dream about and see what their motivations are. And we just keep building all of this throughout *Youngblood* #7, #8, and #9.

On the art side of things, if you place *Youngblood* #1 side by side with *Youngblood* #6, you will see that it is not the same guy drawing this book.

Nowadays, nonstop action comics are very popular. Are you worried that if you focus too much on the characterization you might lose your audience?

I understand action helps the story along and breaks up the monotony...and there's plenty of action. But it's just not: "Hey! A bad guy! Sic 'im!" I decided to start all over again. People want to know the motivations of the characters and not just have them knock down walls. You have to care about your characters before they go into battle.

The continuity between *Youngblood* and *Team Youngblood* will be much tighter than before, much like the way [DC's] Superman books are. Eventually, we'll run one book right into the other because there's such a large cast involved.

Eric Stephenson is scripting both books. I decided I have no business doing that; I

Opposite: It's obvious that Shaft supports capital punishment, even for trespassing.

have some great ideas along the lines of plotting, but his scripts on [*Youngblood* #6 and #7] are just beautiful. He's really an unsung piece of the Extreme arsenal.

You've said that all the other Extreme books will be getting a facelift.

Sure. Bloodstrike is now a solo character who debuted in *Bloodstrike* #25 [part of the *Images of Tomorrow* promotion]. His identity is being kept a secret; he wears a full facial mask.

This new Bloodstrike serves as [the] eyes, ears, mouth, arms, and legs of this unit of five different people who sit in a van on the street or on a boat miles away. What he sees, they see. It's almost like a team rolled into one guy.

He doesn't know who he is; all he knows is that he's this ruthless killing machine and that he wants out. This puts him on a path with Prophet, who's [fleeing from the government]. Bloodstrike's identity will be revealed in the February/March crossover called "Extreme Sacrifice," which is a major sequel to "Extreme Prejudice." This one will bring in more of the Extreme characters than did the [previous] one.

What more can you tell us about "Extreme Sacrifice"?

"Extreme Sacrifice" continues to build on the groundwork we've laid down in the past two years. It begins with the reintroduction of Darkthornn from *Youngblood* #2 and also has Quantum [the villain from "Extreme Prejudice"], and there's another mysterious villain who comes out of the woodworks keeping a close eye on the other two villains. It's a six-part crossover with two 16-page bookend issues penciled by me; one will be inked by Art Thibert and the other by Dan Panosian. It's a very cosmic story with serious outcomes. That's all I'll say about it for now.

So what else do you have cookin'?

We also have cool plans with Supreme. Keith Giffen has been plotting out a new Supreme book. I figured if Superman and Batman can have four or more books, then Supreme can have two. Keith has handed in three issues so far, and they are the most fantastic stories. We're still trying to lock in an artist, but...everybody keeps turning us down! [*Laughs*]

If you've noticed, *Supreme* [in the indicia] is labeled "Vol. 2," which chronicles his adventures after he returns from space. Volume 1, which we'll eventually get to someday, will chronicle his World War II days up till his leaving Earth. We'll release [our] new Supreme series as a volume 3, because we feel Keith's new direction warrants it. We'll call it *Adventures of Supreme* or *Legends of Supreme*, something like that.

After "Supreme Madness" [in *Supreme* #13-#18], Supreme gets a more defined direction and a new costume. He has no superpowers, but he has the hammer of Thor, and that frustrates him very much. "I can't fight cosmic beings anymore; I can't defend the planet from alien invasions—but y'know what? I can take down organized crime," which he'll do for a number of issues....

Also as a result of "Supreme Madness," an explosion irradiates this kid, who suddenly finds out he has all the powers Supreme used to have. This kid becomes Kid Supreme, and he assists Supreme in this Mafia story. So now you've got this 16-year-old kid who has the powers that Supreme used to have, with no training or experience, stumble into Supreme's life. It's a goofy team: a grumpy old man and a hotshot kid. A *Kid Supreme* series will debut in November, which will be penciled and inked by Dan Fraga.

Another thing we have for Supreme is a three-issue mini-series drawn by David Williams. It's about Supreme's romance with Glory during World War II and his adventures against a madman named the Baron. It bounces between the present and the past. It's basically my treatment for a movie; I was approached by a few producers last summer for a Supreme movie and this is what I would sell them, but I figured I'd do it in a comic first. It's plotted by me and scripted by Kurt Hathaway.

Besides Jim Shooter, who is slated to write *Youngblood* later this year, do you have any

Some new faces make the team: Knight Sabre, Troll, and the new Die Hard.

other writers on tap to write *Youngblood*?

Kurt Busiek has come on board to write my dream project, "Youngblood: Year One," which I think we'll do in March. I don't know if I'll make it a mini-series or have it a part of regular continuity.

Now, you and I grew up with Batman, Superman, Captain America, Spider-Man—heroes who became legendary and part of Americana. Do you think you've created something, or will create something, that will be around 50 or 100 years from now?

I don't know. I'm working and doing everything I can to make that a reality. I would like to see *Youngblood* around in 50 years. I would like to see those characters acknowledged as old standbys. To say that we're not working towards that is ridiculous. Obviously, I believe that there are standout characters in my Youngblood team that could have a life of their own and leave the team behind.

Every artist wants to believe that his creations are like children who will live long after he is gone.

I agree. You want something that you can leave behind. In life, we're all trying to prove how much we matter. I'm convinced of that. 'I matter because of this; I matter because of that.' We don't want it to be revealed that we were actually wasting our time—that it was all for the short run and not the long run.

I think that nowadays it's more than just doing quality work. The work that got me my fan-favorite status—sometimes I look at it cross-eyed and go, "Oh, man, everything else must have just been [awful] at the time. Things must have been so boring." Then I look at some of the new guys today and I hear a lot of the same criticisms that were leveled at me: "The work is amateurish. The work is unrefined." But you know, sometimes people respond to something a little more rough, something less refined, because everything else has become so slick.

Erik Larsen told me once, "The things that people like in a style? Style is everything you do wrong." I looked at him funny and said, "You think?" And he said, "Oh, absolutely." Now, I'm not absolutely convinced of that, but to this day, I wonder. And when you start correcting all those things, does it make you a boring artist? Do you look just like everybody else at that point?

But I've never really thought of myself as a great artist. I think of myself as a creative storyteller. I think that in and of itself can grab people's attention.... Guys who tell exciting stories, who know how to manipulate the camera or the page—I think you can actually get away with not being Michelangelo and still make it work. I'll put Jack Kirby against Neal Adams any day of the week. And I'll acknowledge that Neal drew much more beautifully than Jack, but Jack could just tell a helluva story.

When I was breaking in eight years ago, all my friends were Neal Adams freaks. They'd say, "How can you not acknowledge Neal?" And I'd say, "I do. I like [his work]. It's well-drawn. But it bores me to death!" [With Kirby,] all his figures were exaggerated and all his people were just so extended, and the action and the angles and the way he tilted the panels and the shots that he picked... It was awesome. I think my work reflected more the way he did things; I was breaking the rules a little, and sometimes I broke them too much.

Then you take a guy like Neal, and everything is very classically drawn and well-rendered. I'm much cruder with my artwork, like Kirby. I am in no way comparing myself to Kirby in the stature that he held, the creations he came up with, and his career at all. But there are guys I work with who can't stand his work and don't get it. They don't see what was behind the drawings they don't like...

The stuff he was doing in the 1970s, the *Captain America* run he did—they'll look at that and say, "This is just bad." And I'll say, "Are you kidding me?!" Then they'll give me a Neal Adams book and say, "This is drawing." I agree, to an extent. But my head is more with the Kirby stuff. I think Jim Lee is a modern-day Neal Adams. I think Jim tells a good story as well, but Jim is a great illustrator. Ninety percent of fandom goes for the Neal Adams stuff...

Oh, I don't know about that. If that was the case, I think Neal's books would be more popular. It's not like the products coming from his Continuity Comics company are selling, is it? I think the admiration that people had for Neal Adams perhaps now resides in a select group of professionals—not fans.

Well, I'm talking about a generation who are much older. I'm not talking about the guys who are actually spending their money on comics. The guys in their 30s and 40s...guys like Brian Murray, who I worked with on *Supreme*, was a Neal Adams freak. People go for Jim Lee. They go for that pretty drawing stuff.

As long as we're talking about other companies, what do you think of the state of the industry? Everybody seems to be coming out with creator-owned projects.

It's flooded, and that's a fact. When I was doing *X-Force*—and that's only two and a half years ago—I think there were 200 comics published a month. Now there's something like 900.... If I was a retailer now, I'd have a gun to my head every time the retail packs came out and I had to order my books. That is just such a difficult job.

The retailers are like disk jockeys. They end up determining what will be popular because they determine what people are going to see.

They really are. That's a great analogy. I think that it's tough right now. I'm very fortunate that we have some books that are very strong... We opened the doors. I think Image Comics was the Pacific Comics of the 1990s. What Kirby did in the 1980s, we set out to do in the 1990s, and we have had success.

Image's initial success came from the popularity you achieved while drawing another company's most popular characters. Ultimately, you know that your books' success must also be character-driven. I think that Image and Valiant have been successful in bringing new characters to the fold—characters that stand a good chance of sticking around. Companies like Continuity and Red Circle, it seems, failed at this.

I agree. The Malibu line is done strictly for money. I look at that and say, "Where's the love?"

The one Malibu book that comes to mind is Walt Simonson's *Star Slammers*. That's from love that goes way back.

You see, that stuff I dig. But I look at the Ultraverse and Bravura—Bravura is the best thing that's come out of [Malibu] since we did, in terms of being a successful line. When you take a good creator and unleash him on something that he really loves and really wants to do, there's no down side. It may not burn up the charts. I've come to realize how fickle these charts can be.

Two years ago, comics were drastically different from what they are now—and two years ago, they were saying how different it was two years before that. The comics market is in a constant state of flux. There is no safe bet and no guarantees. You have to be smart. And you just have to keep struggling not to take yourself out. For instance, *Wizard* is our industry's version of *Teen Beat*. It constantly needs a new teen idol, and you can't constantly maintain the same idol year in and year out. They must maintain new teen idols because that's just the way the business goes.

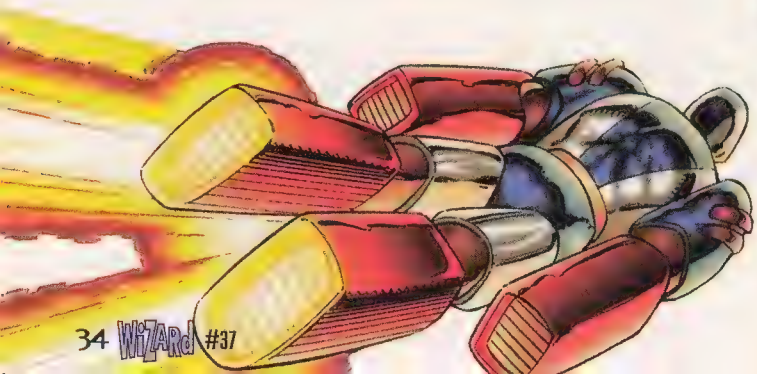
So where do you see yourself in 10 years?

Y'know, I honestly don't know. A lot of it depends on what opportunities in other media are open for comic books. We are a comic publisher, and no matter what other areas we get into—like video games, toys, and cartoons—our core business is the comics. Whatever opportunities are open to me to exploit, I will charge right in. I hope to man the Extreme ship in a bold new direction to break new barriers. I would love to be involved in a hit movie or hit video game that takes what we're doing in the comics and expands it to a larger audience.

Hopefully, I'll be able to use my creative talents in whatever arena is open for them. The sky's the limit. With Extreme, there's a lot of doors open to us; we just have to work hard, keep our focus, and I think there'll be more good things to come. ☆

Clifford Meth's articles appear in various entertainment publications and are syndicated by the Los Angeles Times. *In his spare time, he prefers brunettes.*

The new Die Hard swoops down for a close look at the cover of the original *Youngblood* #1.



KIRBY LIVES!

COMIC IMAGES

JACK KIRBY

THE UNPUBLISHED ARCHIVES
COLLECTOR CARDS BY COMIC IMAGES

Comic Images presents Jack Kirby: The Unpublished Archives Collector Cards, a 90-card series of unseen Kirby classics he rendered for Ruby-Spears Productions.

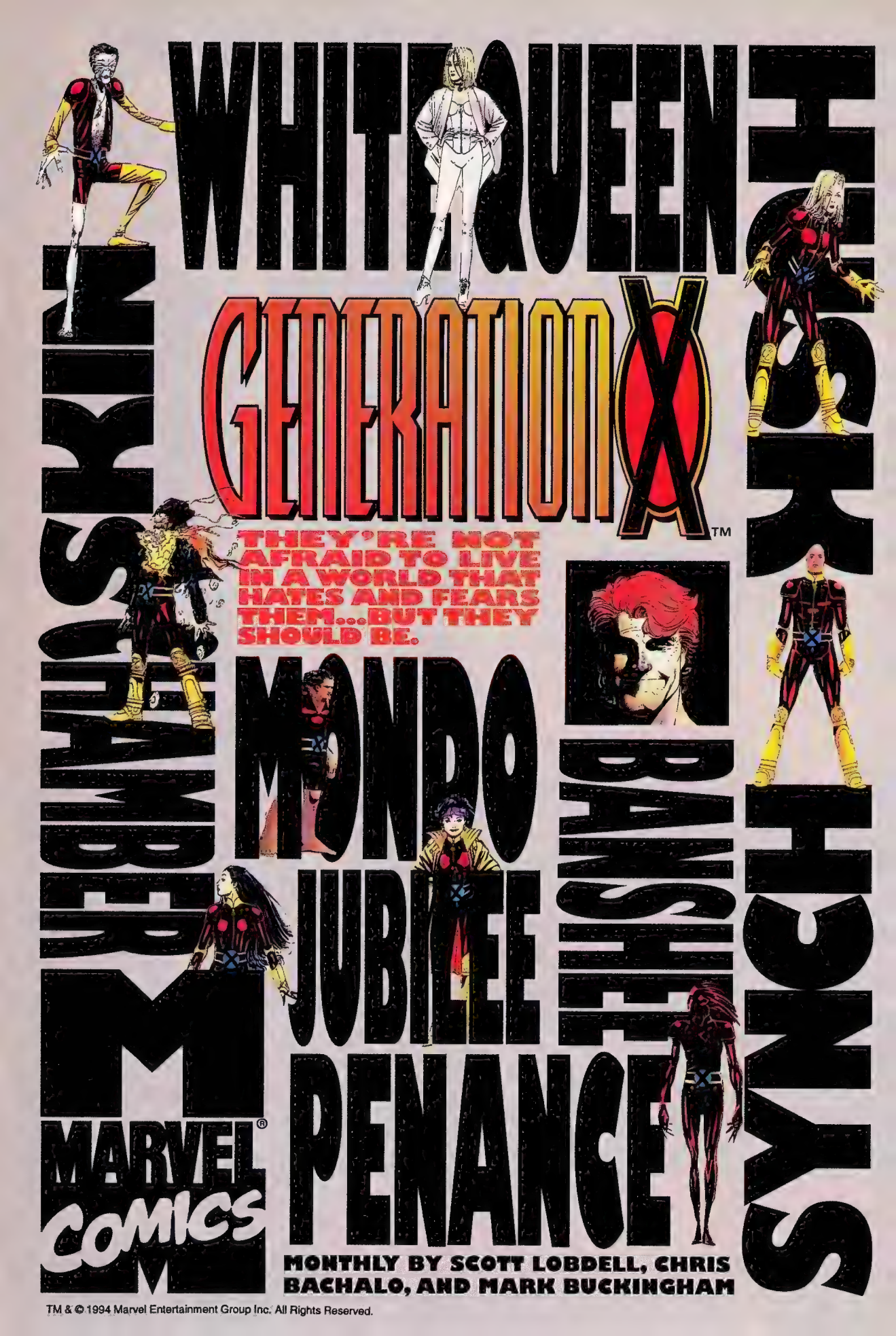
This blockbuster set includes:

- ▷ 90 full color, fully UV coated cards!
- ▷ Tributes to Jack from leaders in the industry!
- ▷ Rare 24-Karat Gold Signature Cards bearing Kirby's signature!
- ▷ Comic Images' cool collection of bonus cards, including 6 Chromium Cards™!
- ▷ On sale in October!

Also Coming From Comic Images In October:

GIL ELVGREN'S CALENDAR PINUPS 2!

© 1994 Ruby-Spears Productions, Inc. Produced By Comic Images, Saddle Brook, NJ 07663. Designed By McNabb Studios.



TM & © 1994 Marvel Entertainment Group Inc. All Rights Reserved.

WIZARD®

CONTEST
Giant-Size X-Men Giveaway

HEY, HOW'D YOU LIKE TO OWN THE ORIGINAL *X-MEN* (VOL. 1) #1? YEAH? TOUGH. IT'S TOO MUCH MONEY AND WE AIN'T SPRINGIN' FOR IT. WHAT WE *WILL* DO IS GIVE YOU THE NEXT BEST THING: THE FIRST APPEARANCE OF THE "NEW" X-MEN! READ ON FOR THE FULL SKINNY...

™ & © MARVEL ENTERTAINMENT GROUP.

Grand Prize (One winner)

***Giant-Size X-Men* #1, featuring the first appearance of the second-generation X-Men team: Wolverine, Nightcrawler, Storm, Cyclops, Thunderbird, Sunfire, Banshee, and Colossus!**

PRETTY SPIFFY. NOW ALL YOU GOTTA DO TO WIN THAT LITTLE TREASURE IS FILL OUT THE OFFICIAL GIANT-SIZE X-MEN GIVEAWAY ENTRY FORM BELOW, DAMP A STAMP, AND MAIL THAT BAD BOY OFF TO:

Giant-Size X-Men Giveaway
c/o Wizard Press
151 Wells Ave.
Congers, NY 10920-2064

IF WE PICK YOUR NAME OUT OF THE HAT (OR BARREL OR WHATEVER THE HELL IT IS WE USE), BINGO, YOU'RE THE WINNER!

Move it! Your time's up on September 9, 1994— that's the last day we can receive your entries!

ENTRIES DUE BY SEPT. 9, 1994!

CONTEST
X-Men Giveaway

I am:

NAME (PLEASE PRINT CLEARLY) _____ AGE _____

HOME ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE (DON'T FORGET YOUR AREA CODE) _____

STORE'S NAME (WHERE YOU BUY YOUR COMICS) _____

STORE'S ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE (DON'T FORGET THE AREA CODE) _____

The Fine Print

No purchase necessary. Contest is open to anyone except employees of Wizard Press, their immediate families, and Krakoa, possibly one of the coolest living-island mutants ever to be shot into space by a disruption of the Earth's magnetic field. Print your name, address, city, state, zip code, age, and telephone number with area code and the name of and information about the store where you purchase comics on the official entry form, a three-by-five-inch index card, or a standard postcard. Enter as many times as you like. Mail each entry to Giant-Size X-Men Giveaway, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064. No mechanical reproductions will be accepted. All entries become the property of Wizard Press, and none will be returned. All taxes (federal, state, and local, if any) will be the responsibility of the prize winner. No cash equivalent or substitute prizes are offered. The prize will be awarded in the name of the contest winner and is not transferable. Offer void where prohibited, regulated, or restricted by law in a manner inconsistent with the purpose and rules hereof. Pop quiz: How many Earths could you fit inside Jupiter? Answer: Over 300. **All entries must be received at contest headquarters by September 9, 1994.** Wizard Press is not responsible for lost, late, misdirected, or mutilated entries. Odds of winning will be determined by the number of valid entries received prior to the closing date of the contest. The prize winner will be selected in a random drawing from all properly completed entry forms received at contest headquarters. The random drawing will be conducted on September 12, 1994, by Wizard Press.

For the name of the winner, available after September 30, 1994, send a stamped, self-addressed envelope to Giant-Size X-Men Winner, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064, or just keep reading *Wizard*!

Change is in the wind for the incredible Hulk, and not even heavy artillery can stop it.

David and Goliath

WRITER PETER DAVID AND EDITOR BOBBIE CHASE TALK ABOUT THE "NEW" HULK AND HIS SAVAGE PERSONALITY.

By Patrick Daniel O'Neill

The buzz is that something is going to happen to the Hulk. Something bad. Talk of a "grim 'n' gritty" version of the character, talk of a "Dark Hulk," has been going around.

How much of this is true? It's hard to tell, because the people who know—*Incredible Hulk* writer Peter David and his editor, Bobbie Chase—aren't talking, at least not in a straightforward fashion.

For instance, here's David on the Hulk's future: "Many fans have been expecting that I will take the Hulk and make him over into a brainless slavering brute or that I will turn him back into the old dumb green Hulk or that I will dispense with the Hulk we presently have and go back to the standard old Bruce Banner/Hulk transformations. In short, every reader anticipating some sort of change is apparently expecting that change to in some way, shape, or form be a rehash of what's gone before. You'd think, after eight years of doing this, they'd know me better than that."

In 1962, when Stan Lee and Jack Kirby bombarded Dr. Bruce Banner with gamma radiation, Banner turned into a behemoth of unmatched strength with a Mr. Hyde-like persona. Since David's reign as series writer began with issue #331, fans have seen some bizarre plot twists in the life of the gamma-irradiated goliath. David converted the gray incarnation of the Hulk into an intelligent schemer, changed him into a Las Vegas Mafia boss's right-hand man in #347, and in #372 had his alter ego, Bruce Banner, briefly transform into both the gray Hulk and the "old dumb green Hulk."

The Hulk underwent perhaps his most important change in issue #377, when Banner's personality merged with those of the green and gray Hulks. The integration freed the Hulk from transformations: he now possesses the green Hulk's ferocity and strength (and skin color) and the keen intellect of his human and gray-skinned incarnations.

BREAKING AWAY

David will admit that there are more changes afoot, changes that will manifest themselves in *The Incredible Hulk* #425, the same issue that says goodbye to artist Gary Frank and hello to penciler Liam Sharpe (see sidebar).

"To a large extent, in #425, we discover that the integration of the Hulk's personalities may not be all it's cracked up to be," he notes. "When I did the original integration in #377, some fans criticized it on the basis that I had been working up to it for four years and now I 'solved everything in one issue.' It apparently never occurred to those readers that, gee, maybe everything wasn't solved. I was trying to cue people to that as early as #379. I would have done it in #378, but it was a fill-in.

"There have been problems afoot since the very beginning," David continues. "Part of it keys off the fact that Bruce so desperately wants this [personality integration] to work that he's been in extreme denial about the notion that perhaps it hasn't. Only recently, as of *Hulk* #417, has he come to terms with the idea that there is still work to be done. The problem is that the events that occur in #425 may preclude there being time or opportunity to continue that work."

Editor Chase says that the new Hulk will be a surprise—and that she wants it that way. "Not going the way people think he will is almost Peter's stock in trade. The buzz you're hearing—grim 'n' gritty, 'Dark Hulk'—is just the tip of the iceberg.... Around the office,

All Marvel Characters are ™ & © 1994 Marvel Entertainment Group Inc. All rights reserved.

PHOTO: AL ORTEGA.

Top: Peter David testifies.
Above: Departing artist Gary Frank's rendition of the green goliath.

"I want people not to know what to expect: serious moments, humorous moments, straight-up action, melodrama. You need that kind of mix, because if people know what's coming, they stop looking forward to it. I want people to pick up each issue having no clue what to expect—except a good story." —Peter David

people have been trying to get me to talk, trying to see what they can get me to say: 'In this issue, this thing happened—is that going to be the trigger? Is that what happens?' I'm enjoying that most of all.

"This new direction on the book looks to be my favorite of all time. I've worked with Peter for years and loved it all, but he has some great plans now.

"Are we driving you crazy?" she laughs.

"It's terrific to generate this kind of interest without a 'gimmick,'" Chase continues. "I remember when I joined the book as an assistant editor: writers were saying, 'There's nothing more you can do with this character.'... I'm very excited that Peter keeps coming up with something new that isn't just another incarnation of the standard Hulk."

David thinks that the questions about the Hulk becoming a darker character are ridiculous. "The Hulk has always been dark; it's sort of ludicrous for a buzz to begin about some new 'dark' or 'grim' version of the character. He hasn't exactly been a laugh riot over the past eight years," he notes wryly.

"This whole concept of 'grim 'n' gritty' comes out of a couple of exceptional projects with dark overtones," David says, citing DC's *Batman: The Dark Knight Returns* and *Watchmen*, both from 1986. "The thing that made those projects work so well was that they were balanced; they had elements of dark drama and humor....

"People focus on the surface elements, try to emulate them, and then are surprised when they don't succeed," he continues. "It's the writing equivalent of what many beginning artists do: copy the surface elements of a style and not look at the things that make it work as a whole.

"It would be ridiculous for me to do something uniformly tense and grim, because it wouldn't be fun. You can do serious stuff, you can even do stuff that's damned depressing, but overall it has to be entertaining, or people will go away and stop reading it.

"People will read the new direction of the Hulk as they want. The stuff in the publicity—the savage personality—is accurate enough, but by the same token, readers shouldn't sell me short and assume I will do something they can see coming a million miles away."

EVERY TIME WE SAY GOODBYE

Perhaps some of the talk of big changes in the title is fueled by its change in artists. *The Incredible Hulk* has had four regular pencilers in the eight years David has written the title: Todd McFarlane, Jeff Purves, Dale Keown, and Gary Frank, two of whom went on to big-time acclaim at Image. Penciler No. 5, Liam Sharpe, like the others, was a relative unknown before he began drawing the big green guy.

Chase notes that there was no shortage of artists who wanted *Hulk*, a sign that it's become a reputation builder for artists. "It was a great thing for a change to have people asking to sign on as artist," she acknowledges. "Gary gave us so much warning, which was also a real treat. This will be Liam's first monthly assignment. He's really keen on trying it out."

In looking for the right artist, "I took my cues from the way Peter writes the book, to a certain extent," she says. "We're going into a different era with the Hulk. I wanted somebody who could be a little more action-oriented than Gary but who could also capture the character expressions and deal with the emotional content that Peter puts in the book. And also [someone] who draws real pretty stuff."

This will be the second time that Chase, who works at Marvel Comics's New York City headquarters, and David, who works from his New York State home, will be dealing with an artist who lives in Great Britain. "The most difficult thing is not being able to see the artist very often," Chase notes. "Just having a phone relationship can be sort of wearing."

David is looking forward to working with a new artist, though he's sorry to see Frank leave. His biggest concern, he says, is the market reaction, not his new partner. "I'm not concerned that we've gone through four artists in the eight years since I started. The days of Stan Lee and Jack Kirby are long gone, unfortunately.... I do not delude myself into thinking an artist will stay forever.

"Because I'm the one developing the stories and characters, it's only natural that the artist would not have the same emotional attachment to the Hulk that I do. Maybe the artist really likes drawing the Hulk, but how long can you do it before you decide, 'OK, I've drawn the Hulk, time to move on'? These days, if we get two years out of an artist, I'm pleased.

"Am I apprehensive every time a new artist comes on? Sure, because you're basically getting a new dance partner. There's always a period of adjustment, a feeling of finding the guy's strengths and weaknesses," David admits. "I may produce a scene that Gary would have teed off on and get it back from Liam and say, 'That didn't work!'

"The other apprehension is that, invariably, retailers have the knee-jerk reaction of cutting orders when the artist leaves. That drives me crazy because, for example, nobody had ever heard of Dale Keown before he did the Hulk. He came on; sales dropped and then started to build back up to above what they were when he came on. Then he left and retailers said, 'Dale's leaving, let's cut orders,'

as if Dale were the selling point when he came on the title. Sales dropped and then went back up, higher than before. I assume, when #425 comes out, sales will drop again and then build up over Liam's run. I always feel like saying, '*I'm* still here. How about a vote of confidence for the guy who has been here for eight years?'"

Speaking of votes of confidence, David places one for his editor, whom he feels has been overlooked in the recent success of *Incredible Hulk*. "Bobbie Chase is easily as responsible for the success of the book as I am. I come up with certain stories, and Bobbie lets me do them," he explains. "People might ask, 'Why should Bobbie get credit for letting Peter David do his job?' The answer is, 'Look at the number of people in this industry—not just Marvel, the whole industry—who have not been permitted to do their jobs!'

"I think Bobbie Chase deserves a hell of a lot of credit on that basis. She has been extremely supportive of many of the rather *outré* ideas I've come up with; indeed, it is imperative that she be supportive, because the bottom line is, if all of a sudden it hits the fan, the corporate higher-ups will not come gunning for me, they'll come gunning for Bobbie.... If suddenly Marvel corporate did a turn-around and started shrieking because I have Hector and Ulysses [two of the Hulk's partners in the Pantheon] openly discussing Hector's sexual persuasion, it would be Bobbie they'd holler at....

"Bobbie has been with this book virtually as long as I have been, first as assistant editor to Bob Harras and then running the show since #346 or #347. Bobbie has been offered the chance to leave *Hulk* and take on higher-sale, higher-profile projects, but she has refused to do so. And I've been extremely pleased about that."

A CHANGE OF SEASONS

So the Hulk is definitely in for a change, even if no one will say what it will be. One thing is sure, however: lots of things have happened recently in the Hulk's life that might trigger a transformation. His longtime partner Rick Jones got married; another friend, Jim Wilson, died of AIDS; some members of the Pantheon are challenging the Hulk's control of the group; and, perhaps most importantly, he has seen one of his possible future selves, an evil dictator called the Maestro.

David is cagey even when discussing the Hulk's recent past. "All of those things will have an effect on how the Hulk changes," he states. "They all operate as subtext at any given time. Whatever the Hulk is doing, the reader knows all those things have happened and that the Hulk is aware of them.

"Sometimes I go out of my way to visually underscore it. In #421, Hulk expresses to

Bruce seems determined not to become the Maestro, the evil future version of himself.

Betty his concern about losing control of the Pantheon and his feeling that nothing in his life is permanent and that everything will slip away. Betty embraces him and says, 'You'll never lose me'—but at the same time, there's an image of the Maestro in Hulk's head saying, 'You're going to lose everything, Bruce; they're going to take it all away from you.' The Hulk holds Betty a little tighter—only a little tighter, of course—and says, 'I hope to God you're right.'

"I could just as easily have not had the Maestro's image and words and just had the Hulk say, 'I hope you're right,'" David points out. "To me, the subtext would still have been clear, but I felt I had to make it clear to the reader...especially since, as shocking as it may seem, not everyone has read every Hulk story I've ever written.

"I try not to do those reminders in a ham-handed way; I try not to do it through the

Is this the same Hulk that just ran around growling, "HULK SMASH!!"? Yes and no. It's the same guy, but things sure have changed.

"Every single aspect of my run on *Hulk*, particularly as to his psychological changes, has all been pretty much thought out...which is why when something ultimately happens it seems shocking and surprising, but it also makes sense." —Peter David

kind of lengthy interior monologues I used to make fun of in *X-Men*. You know, somebody closes a window and Storm thinks, 'Goddess! I feel closed in, as I did when the building collapsed on me as a child in my native Kenya!' I try to have things be a bit more natural, while being constantly aware that there are always new people coming in who are not 100 percent up to speed...

"One of the reasons I brought Betty more strongly into the mix of characters is because I felt the Hulk needed somebody to talk to," David continues. "Betty's been trying to adjust to the idea that her husband is now permanently seven feet tall and green. Rick is completely absorbed with [his wife] Marlo. Doc Samson is hard to talk to, because like most psychiatrists, his response is always, 'What do you think?' Talking with a shrink is difficult because his subtext is that he's always trying to cure you... Sometimes you just want somebody to chew the fat with.

"By re-establishing the ties to Betty, I can underscore all that...and prove to people that, indeed, you can write a married couple," David notes. "Lots of people have been expecting Betty to serve Bruce with divorce papers, but I bet a lot of jaws dropped when she moved into the Pantheon's headquarters, the Mount, with him in #419. The Hulk's jaw was somewhere around the floor."

David won't admit to having any kind of detailed, long-term life story in mind for the Hulk; after all, it's ultimately not his character to oversee. "Part of the problem is that I can't plot a beginning, middle, and end to the Hulk's life. I can't say this will run 300 issues and the final shot will be his grave. This isn't like *Sandman*, where Neil Gaiman will end the book and DC is saying 'OK.' I can't go to Bobbie and say, 'I have a tremendous conclusion to the Hulk...and we'll have to cancel the book after this.' That's not going to happen.

That talk of someday saying "I have an idea for a great ending" leads to the question, "What happens when Peter David decides to say goodbye to the Hulk?" It's a concept Bobbie Chase would rather not consider.

"I don't really want to think about the idea of Peter ever leaving *Hulk*. The time right now is a lot of fun," she says. "I have no idea what I'd do." Luckily, she adds, "It doesn't seem like I'll have to think about it for a while. I tease Peter that he knows what's going to happen with the Hulk for, like, the next five years, and he just laughs. I really think he does plan really long-term."

DO THE WRITE THING

David may not have mapped out the rest of the Hulk's life, but, as Chase suspects, "I have general long-term ideas," he says. "The details get worked out en route. It's like driving from New York City to Philadelphia: I can either take the turnpike or the back roads. Most often, I'll take the back roads. I may start out intending to use the turnpike, but then I'll spot a billboard advertising something interesting at the next exit. So I get off and then work my way back to the end of the turnpike."

Some of his plans concern the Hulk's newlywed partner. "When Rick comes back from his honeymoon, he'll get his own talk show. Everybody has one; why not Rick? Think of the possible combinations: 'Tonight on *Rick*: General Schwarzkopf and Captain America!' 'Lorena Bobbitt and the Grim Reaper!' 'Dr. Kevorkian and Dr. Octopus!' Marlo will be the spokesmodel. I'm tempted to have Black Bolt be the announcer. What will happen with it? I don't know, but it gives Rick something to do instead of just floating about aimlessly."

David stresses that all his plot turns seem to develop organically from the growth of the characters over the years. "It's not as if I said, 'I'm going to do this and this and this,' and then hit a brick wall and ran out of ideas—'Time to do something else!' Every single aspect of my run on *Hulk*, particularly as to his psychological changes, has all been pretty much thought out...which is why when something ultimately happens it seems shocking and surprising, but it also makes sense.

"When I had the various Banner personalities merge and combine in #377, it was predicated on several years' worth of work... From the time I began on the book until I introduced 'the new Hulk,' it was about four years; it has now been about four years since I did that. It's not a matter of 'time for a change'; it takes me about a year to solidly establish a new incarnation of the character, two years running him through his paces until we reach the 'second-act turning point,' and then we spend a year with the situation dissolving around him...until the final 'shocking, unexpected twist'—which launches us into the new arc.

ANNOUNCING
THE
PREMIERE
EDITION
OF
SPIDER-MAN
When Peter Parker was bitten by a radioactive spider, he gained the proportionate strength and agility of the arachnid. But his refusal to use his newfound abilities to help others resulted in the death of his beloved Uncle Ben. Realizing that with great power there must also come great responsibility, Peter vowed to atone for his mistake by using his spider-like abilities to battle evil from that day forward.
SPIDER-MAN
REAL NAME: Peter Parker
GROUP AFFILIATION: None
124
WOLVERINE
MARVEL CARDS™
Universe 1994
AUGUST 1994
MARVEL, SPIDER-MAN, GREEN GOBLIN, WOLVERINE, FREEZE FRAMES, MARVEL CARDS: ™ & © 1994 Marvel Entertainment Group, Inc. All Rights Reserved. Produced and Distributed Exclusively by Fleer Corp.

SHARPE SHOOTER

He's 26 years old, British, is self-taught as an artist, has been working professionally for eight years, and just got his first assignment on a monthly title. So what else should we know about Liam Sharpe, who begins penciling the adventures of the Incredible Hulk in the middle of the green one's landmark 425th issue?

Sharpe's Hulk looks pretty formidable, as this promo piece shows.

"I did a lot of stuff for [the British comic] *2000 A.D.* on Judge Dredd. And I served my apprenticeship with an absolute genius named Don Lawrence, who used to do the *Trigon Empire* strip here in England," Sharpe says. "He was always a big favorite of mine as a kid. As a kid, I read all the Marvel titles, then discovered the European market as I got older. I thought I'd wind up working in that market because of my training with Don, but it was nice to end up with the American books."

So far, the artist's American exposure has been limited. "I've been drawing stuff for the States for about three years, but none of it's ever been a real run on anything," he admits. Sharpe's most prominent work to date for the U.S. market was a four-issue run on *Death's Head II*. Recently, he did some guest shots on *X-Men Unlimited* and *X-Men*.

Sharpe's getting the coveted Hulk assignment may have been a matter of good timing. "I finished #35 of *X-Men* as a fill-in and had a bit of time. I came out to New York to put faces to names and see what was going on. I went out to lunch with [Spider-Man editor] Danny Fingeroth and Bobbie Chase. I heard the book would be up for grabs, but I didn't expect to get the job. I told her if there was a chance for a fill-in, I'd be interested. I really warmed to Bobbie's reaction to my work."

Fellow British artist Paul Neary, who was also in New York City at the time, told Sharpe to inquire about the regular *Hulk* position. "He said I should ask Bobbie about doing it long-term. That took her by surprise and she had to think about it over the weekend...but she went for it."

Sharpe thinks the Hulk will fit right in with his portfolio. "The Hulk has been one of my favorites. It's very much up my street, especially after *Death's Head*—lots of big muscles, which seems to be a thing we English people get off on drawing. It's a nice book to get on for a long run. I've committed to a year. I've never done more than a four-issue run before, so it'll be a challenge. But I don't anticipate any trouble."

So what does Sharpe know about these mysterious changes in store for the Hulk? "When I was talking with Bobbie, she hinted that there would be some major changes. There's a very small number of people who know right now, and when I'm eventually a party to it, I have to keep it a secret; I think they've had some troubles with leaks on other titles. But whatever's happening, I haven't got a clue. I can't wait to know."

Sharpe doesn't expect the distance between his home in London and Marvel's headquarters in New York City to cause any problems. "All the work I've done for the States has gone so smoothly, I don't anticipate any problems working from across the ocean. I'm not aiming to do more than one book a month, so I don't think there will be any trouble at all.

"I know Bobbie's very keen on keeping the book on schedule, so I don't want to let her down on that front. I think everyone should get used to doing a good long run on a title, if they're serious about doing comics. It's not as if you can just do four issues of something and sit back and say, 'I've done my job.' I think you build a reputation by doing a long run and doing it consistently. That's the kind of attitude that forms the backbone of the industry, really."

—Patrick Daniel O'Neill

"I'm not the kind of writer who says, 'I'm tired of doing this, let's do something completely different!' I don't have the Hulk wandering along, minding his own business, and then unexpectedly have him run into Green Hulkanite and shift into 'a new and more shocking Hulk.' Somebody on a computer [bulletin] board suggested we have him get hit with cosmic rays and split into seven different Hulks, one for each color of the rainbow! That's not how I operate; I don't just have arbitrary story elements happen out of left field."

On the other hand, David says, he does put some thought into varying the content of the series. "You try to mix up the heavy and the light. If you get too one-note, it gets tiresome very quickly," he argues. "I try to do a variety of stuff. When I did the Troyjan War, that was pretty much straight space opera. Then I did a story that started with emotional stuff between Bruce and Samson, and the next page we're doing shtick at the airport with Marlo's mother. The next issue is the wedding, all tongue in cheek, largely—followed by an all-action issue...and suddenly we're up to #420, where Jim Wilson dies of AIDS.

"I want people not to know what to expect: serious moments, humorous moments, straight-up action, melodrama. You need that kind of mix, because if people know what's coming, they stop looking forward to it. I want people to pick up each issue having no clue what to expect—except a good story." ☆

Where does the Hulk head from here? You'll have to read his book to find out.

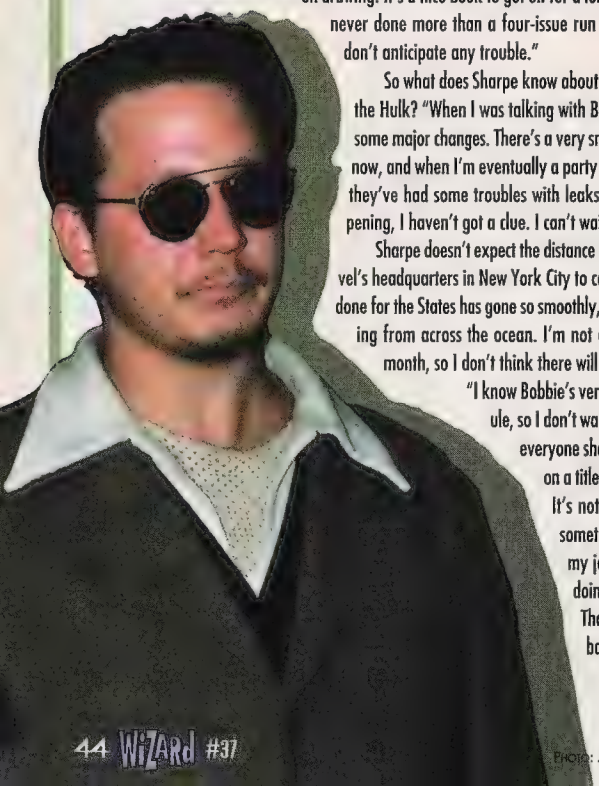


PHOTO: AL ORTEGA

Back From The Edge!
The effects of the clone's return continue to plague the life and confidence of everyone's favorite neighborhood Spider-Man in the pages of both the Spectacular Spider-Man and Amazing Spider-Man. Worse, Spider-Man's up in arms over the return of Dr. Octopus, the Puma and Nocturne. And what's with M.J.? Be there. Beginning this September.
TM & © 1994 Marvel Entertainment Group, Inc. All rights reserved.
HE'S TWICE THE SPIDER-MAN HE USED TO BE
HE'S TWICE THE SPIDER-MAN HE USED TO BE
The Exile Returns!
The Spider-Man Clone is back! And he's going solo with style in the pulsating pages of Spider-Man and the Web Of Spider-Man. That's right, True Believer, it's the clone alone in a symbiotic suicide mission against the lethal protector, Venom. It's murderous mayhem in the Mighty Marvel Tradition! Beginning this September.
TM & © 1994 Marvel Entertainment Group, Inc. All rights reserved.

WIZARD® CONTEST: Maximum Carnage!

EXPERIENCE ALL THE HORROR OF A PSYCHOPATHIC MASS MURDERER RIGHT IN THE COMFORT OF YOUR OWN HOME WITH ACCLAIM'S *MAXIMUM CARNAGE* VIDEO GAME CARTRIDGE! AND HEY, THAT'S NOT ALL YOU CAN WIN. READ ON FOR THE FULL SCOOP.

Grand Prize (One winner)

An Acclaim *Maximum Carnage* video game cartridge *and* a Super Nintendo Entertainment System!

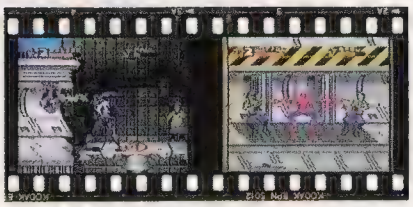
SHOCKER

SHOWN ARE MUG SHOTS OF SIX OF SPIDEY'S MOST FEARSOME FOES—BUT ONLY FOUR OF THEM TOOK PART IN THE HAVOC IN "MAXIMUM CARNAGE," THE 14-CHAPTER STORYLINE THAT RAN THROUGH *AMAZING SPIDER-MAN* #378-#380, *SPECTACULAR SPIDER-MAN* #201-#203, *SPIDER-MAN* #35-#37, *SPIDER-MAN UNLIMITED* #1-#2, AND *WEB OF SPIDER-MAN* #101-#103.

HOBGOBLIN

SHRIEK

IN ORDER TO BE ELIGIBLE TO WIN THAT NEAT STUFF, YOU'VE GOTTA DO SOME DETECTIVE WORK AND APPREHEND (AND EXONERATE) A COUPLE OF THE VILEST VILLAINS IN SPIDER-MAN'S ROGUES GALLERY.



WINNER!

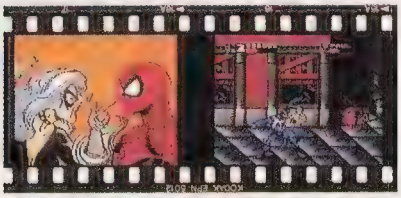
Congratulations to Matthew Greenia of Chicopee, Mass., the winner of the Game Gear Contest in *Wizard* #33!

Mystery Creator: Neal Adams

DEMOGOBLIN

CARRION

DOPPELANGGER



FIND THE TWO SUPERVILLAINS WHO HAVE BEEN FALSELY ACCUSED OF PARTICIPATING IN "MAXIMUM CARNAGE," LIST THE NAMES OF THE "INNOCENTS" ON THE OFFICIAL MAXIMUM CARNAGE SWEEPSTAKES ENTRY FORM, AND MAIL THE WHOLE THING OFF TO:

Maximum Carnage Sweepstakes
c/o Wizard Press
151 Wells Ave.
Congers, NY 10920-2064

Move it or lose it! The deadline's September 9, 1994!

ALL ARTWORK AND CHARACTERS ™ & © MARVEL ENTERTAINMENT GROUP

The Fine Print

No purchase necessary. Contest is open to anyone except employees of Wizard Press, their immediate families, and any creepy symbiotes from that planet the Beyonder created. Print your name, address, city, state, zip code, age, telephone number with area code, and the two wrongly accused villains on the official entry form, a three-by-five-inch index card, or a standard postcard. Enter as many times as you like. Mail each entry to Maximum Carnage Sweepstakes, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064. No mechanical reproductions will be accepted. All entries become the property of Wizard Press and none will be returned. All taxes (federal, state, and local, if any) will be the responsibility of the prize winner. No cash equivalent or substitute prize is offered. The prize will be awarded in the name of the contest winner and is not transferable. Offer void where prohibited, regulated, or restricted by law in a manner inconsistent with the purpose and rules hereof. Is it me, or has the living costume idea been beaten to death? **All entries must be received at contest headquarters by September 9, 1994.** Wizard Press is not responsible for lost, late, misdirected, or mutilated entries. Odds of winning will be determined by the number of valid entries received prior to the closing date of the contest. The prize winner will be selected in a random drawing from all properly completed entry forms received at contest headquarters. The random drawing will be conducted on September 12, 1994, by Wizard Press.

For the name of the winner, available after September 30, 1994, send a stamped, self-addressed envelope to Maximum Carnage Winner, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064, or just keep watching *Wizard*!

CONTEST

Maximum Carnage Sweepstakes

I am:

NAME (PLEASE PRINT CLEARLY) AGE

HOME ADDRESS

CITY STATE ZIP

PHONE (DON'T FORGET YOUR AREA CODE)

My answers are:

WRONGLY ACCUSED VILLAIN #1

WRONGLY ACCUSED VILLAIN #2

DOOM'S DAY!

YUP, THE END OF THE WORLD IS COMING. THAT BEING THE CASE, TWO BUCKS AIN'T GONNA BE WORTH DIDDLY-SQUAT, SO YOU MIGHT AS WELL PUT 'EM TO GOOD USE NOW AND GET HOLD OF THE EXCLUSIVE *DOOM'S IV* #1/2 COMIC BOOK. HERE'S WHAT YOU GET FOR YOUR TWO BUCKS:

AN ALL-NEW 24-PAGE *DOOM'S IV* COMIC FEATURING ALL-NEW DOOM'S IV ART AND STORY, THE DOOM'S IV SKETCHBOOK, AND BEHIND-THE-SCENES INFO ON THE MAKING OF *DOOM'S IV*. WHAT ARE YOU WAITING FOR? WE'RE ALL AS GOOD AS DEAD, SO YOU'VE GOT NOTHING TO LOSE!

LEGAL NONSENSE

NO REPRODUCTIONS OF THIS COUPON WILL BE ACCEPTED. THE COUPON MUST BE SENT IN THE ACCOMPANYING ENVELOPE. EACH REQUEST MUST BE ACCOMPANIED BY $2 FOR SHIPPING AND HANDLING OR YOU GET BUPKIS. REQUESTS WILL BE PROCESSED ON A FIRST-COME, FIRST-SERVED BASIS. OFFER GOOD ONLY WHILE SUPPLIES LAST. ALLOW EIGHT TO 12 WEEKS FOR DELIVERY. THIS OFFER EXPIRES SEPTEMBER 1, 1994. DOOM'S IV © & ™ 1994 ROB LIEFELD INC.

BACKLASH™

ON HIS OWN AND OUT FOR BLOOD!

BY THE CREATORS OF THE HIT KINDRED MINISERIES!

PENCILS — BOOTH

INKS — REGLA

STORY BY

RUFFNER MARIOTTE

NEW MONTHLY SERIES FROM
WILDSTORM PRODUCTIONS AND IMAGE COMICS.
FIRST ISSUE ON SALE OCTOBER, 1994.

BackLash™ and © Angle Entertainment, Inc. d/b/a WildStorm Productions, 1994. All artwork is © Angle Entertainment, Inc. 1994. ALL RIGHTS RESERVED.

the Drawing board

The showcase of comic book fan art.

The Vampirella we all know and love is, well, a vampire, naturally. But a few months ago, the folks at Harris Comics and Wizard Press got to wondering what she might look like if she were some other kind of monster. As a result, we challenged *Wizard* readers to create a new look for Vampi that retained her vivacious sensuality. The grand prize winner flies off with two pieces of original Buzz Vampirella art, while second place winners can line their coffins with copies of *Vampirella* #1 signed by Jim Balent and Louis Small Jr. We now present to you the best of the best from the more than 1,000 entries we received.

Aliens ™ & © Twentieth Century Fox Film Corp.

Grand Prize Winner!

VAMPALIEN
By Michael Angelo Alfonso
Westfield, NJ

DEMORELLA
By Byron Lee Zylks
Murray, UT

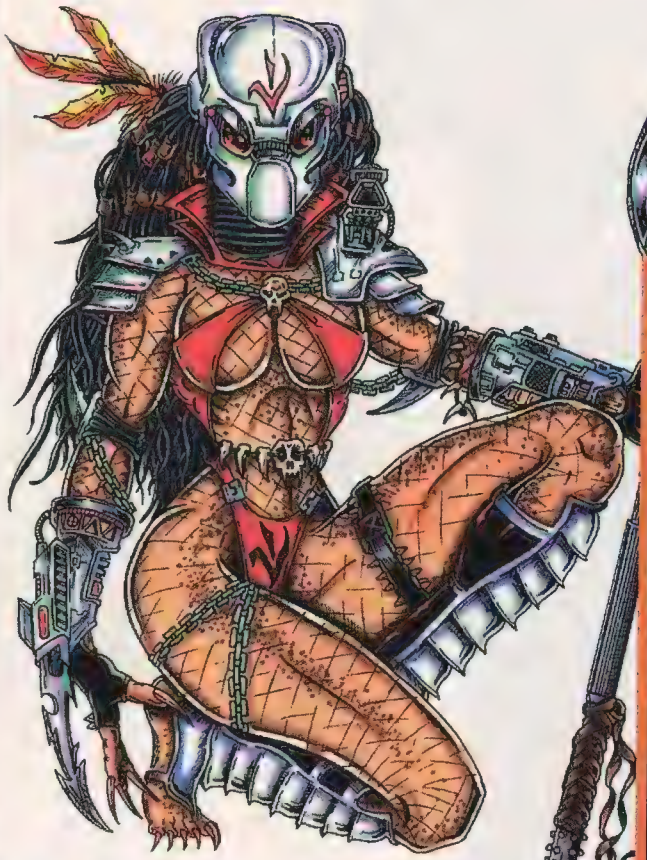
Vampirella ™ & © Harris Publications Inc.

PREDATORELLA
By Tim Tobias
San Diego, CA

DEMORELLA (again)
By Joachim Gmoser
Fort Erie, Ontario, Canada

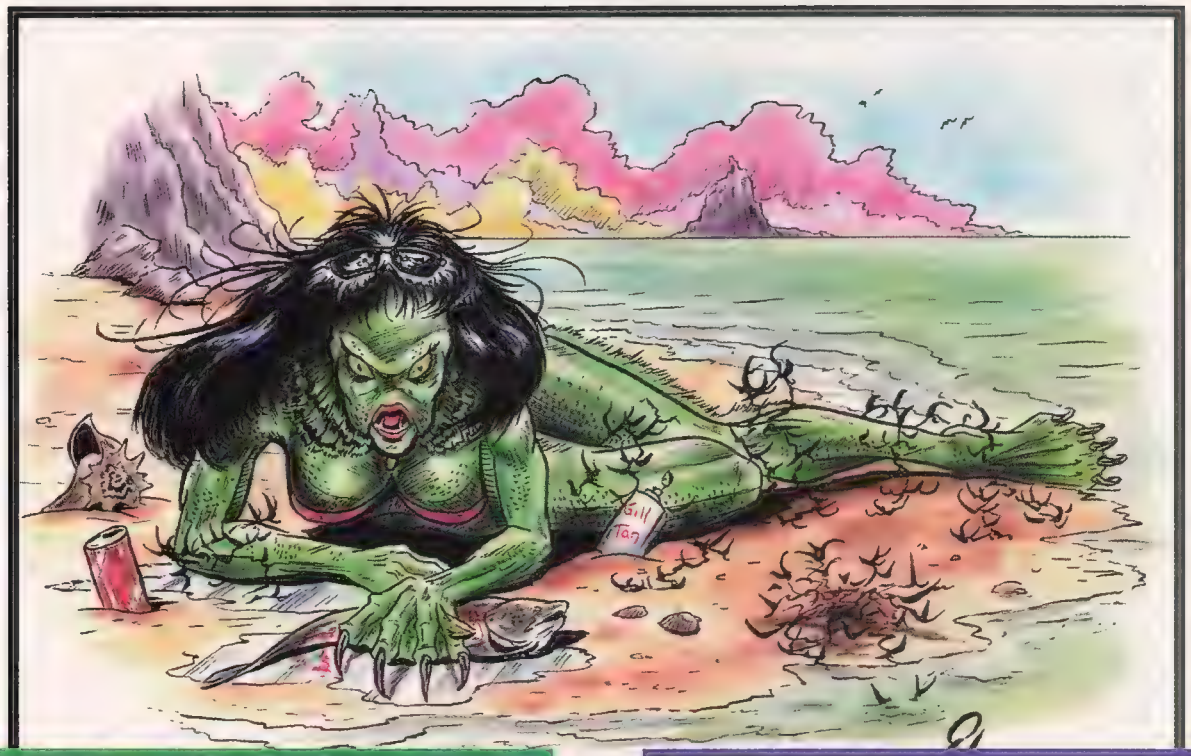
ZOMBIRELLA
By Chris Watts
Littleton, CO

MAD SCIENTIST & FRANKENVAMPI
By Kerry Callen
Lee's Summit, MO



PREDATOR ™ & © TWENTIETH CENTURY FOX FILM CORP.

AMPHIBERELLA
By Edward A. Luterio III
Levittown, PA



Bride of Frankenstein ™ & © 1994 Universal City Studios Inc.

BRIDERELLA OF FRANKENSTEIN (or something like that)
By Harry Moore
Haleyville, NJ

Invisible Woman ™ & © 1994 Universal City Studios Inc.

INVISERELLA
By Keith Howell
Temple, TX

Freddy Krueger ™ & © New Line Productions Inc.

FREDERELLA
By Jaime Hazel
Rio Piedras, Puerto Rico

DEMORELLA (that's three)
By David E. Reddick
Anderson, IN

PREDATORELLA
By Matthew W. Parmenter
Mt. Healthy, OH

WOLFERELLA
By Sasha Raught
Ocean, NJ

MEDUSARELLA
By Daniel Bryce
Williamsville, NY

PREDATORELLA
By Kevin Young
Secane, PA

And congratulations to the other 110 Vampirella contest winners!

Entries for The Drawing Board should be sent to:
The Drawing Board
c/o Wizard Press
151 Wells Avenue
Congers, NY 10920-2064

Submissions can be on any form of unlined paper or posterboard, and can be in any medium (oils, crayon, line art, bloody finger, etc.). Neon inks will not print. Artwork must not be larger than 8" x 11-1/4". Do not fold, bend, or roll artwork. Mail flat to avoid damage. Please enclose your name and full address. All entries are nonreturnable and become property of Wizard Press. Employees of Wizard Press are the sole judges of the contests, and all decisions are final. Good luck!

This is the way the world ends... This is the way the world ends... This is the way the world ends... With a bang!

SCHISM™

BE CAREFUL WHAT YOU DREAM

The story so **BIG** it takes every August DEFIANT title PLUS a special 4-issue **SCHISM** mini-series to tell!

Written by Jim Shooter
with Len Wein
Art by David Lapham
and Dick Giordano

DEFIANT

Hunk — BLOODSHOT

Hey...pretty hunky guy, that Bloodshot. When he's not out globetrotting and battling evildoers, he enjoys relaxing at home with a piping-hot cup of herbal tea and some old flicks on cabl... *Hey!!* Wait a minute! Why the hell is Bloodshot holding a remote control?!? I thought this nanite-powered guardian angel could control machines using his nanite blood! Aw, man, this whole Bloodshot thing's a scam; he can't control jack. Screw this guy, on to the babe...

Babe — SACHS

That's some lei. Anywho, J.J. Sachs here, one-half of the team known as Sachs & Violens, is long overdue to grace the Hunk & Babe page; without a doubt, she is one of the hottest babes ever to become the Babe of the Month. For those of you who want to see more of Ms. Sachs (and we mean that in every sense of the word), check out the four-issue *Sachs & Violens* mini-series from Epic/Marvel's Heavy Hitters line. You'll get an eyeful. ☆

She-Hulk & Wonder Man ™ & © Marvel Entertainment Group.
Bloodshot ™ & © Voyager Communications Inc.
Sachs ™ & © Peter David & George Perez

X MARKS THE SPOT

Brandon Peterson of Codename: Strykeforce™ and the upcoming miniseries Ripclaw™, will be appearing on QVC August 29th from 8 to 9 PM for a debut of Cyberforce™ collectibles including toys, prints, and statues.

Check it out.

Tune in Monday, August 29th at 8 PM for an X-citing hour of comic book collectibles. Featuring autographed editions of X-Men™, Wolverine™, Spider-Man™, and Zero Hour: Crisis In Time™. Don't miss it! Check your local cable listings. All times EDT.

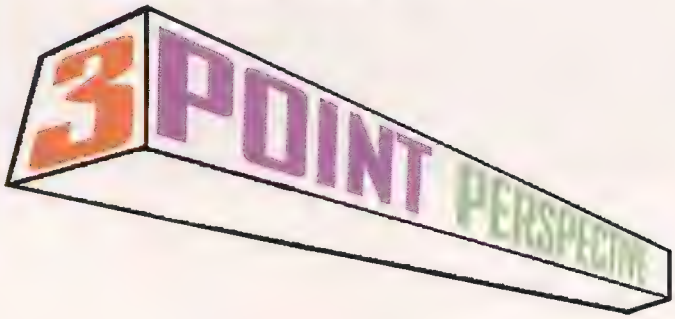
QVC®

X-Men, Wolverine, Spider-Man, ™&©1994 Marvel Entertainment Group, Inc. All rights reserved. Zero Hour: Crisis In Time ™&©1994 DC Comics. All rights reserved. Codename: Strykeforce, Ripclaw, Cyberforce ™&©1994 Top Cow Productions.

BRUTES & BABES

DRAWING POWERFUL COMICS WITH
BART SEARS

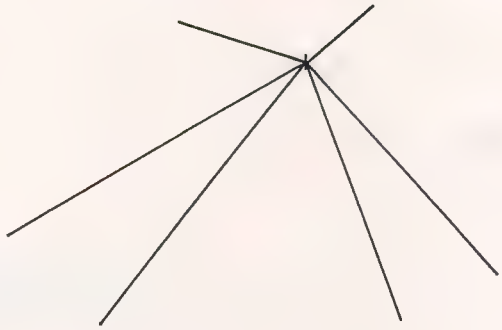
Hello and welcome to another super-friendly installment of Brutes & Babes. This month, the third and final installment in our look at perspective...

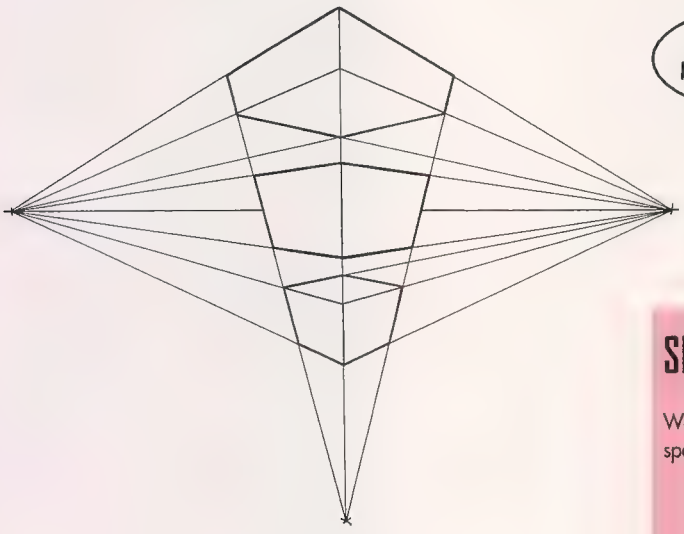


SECTION 1:

Note the simple converging lines to the right. With three-point perspective, these are the only lines that you need to know how to draw. All the lines in three-point perspective, except for the horizon line, converge to one of three points. This is very simple, but it requires you to look at the world in a new fashion.

What three-point perspective does is allow you to construct an object that has three dimensions. In three-point perspective, like in life, there are three different lines or axes along which things can move: forward and backward, left and right, and up and down.

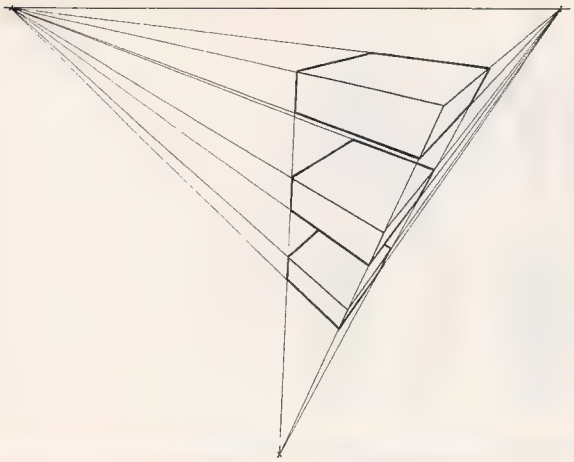


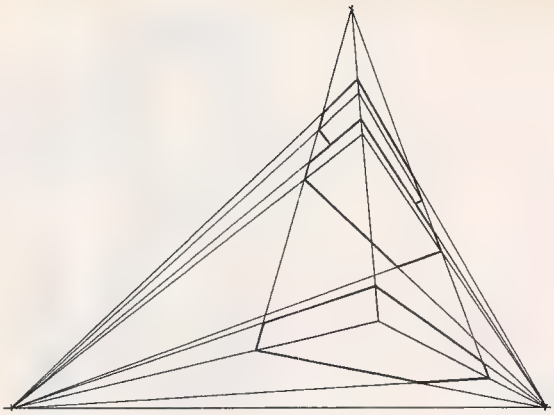


SECTION 2:

By now, those boxes to the left should look pretty familiar. We've seen them two months in a row in one- and two-point perspective; here they are in three-point perspective.

BRUTE & BABE ™ & © BART SEARS. ALL ARTWORK AND CHARACTERS ™ & © BART SEARS UNLESS OTHERWISE NOTED. TEXT © BART SEARS.

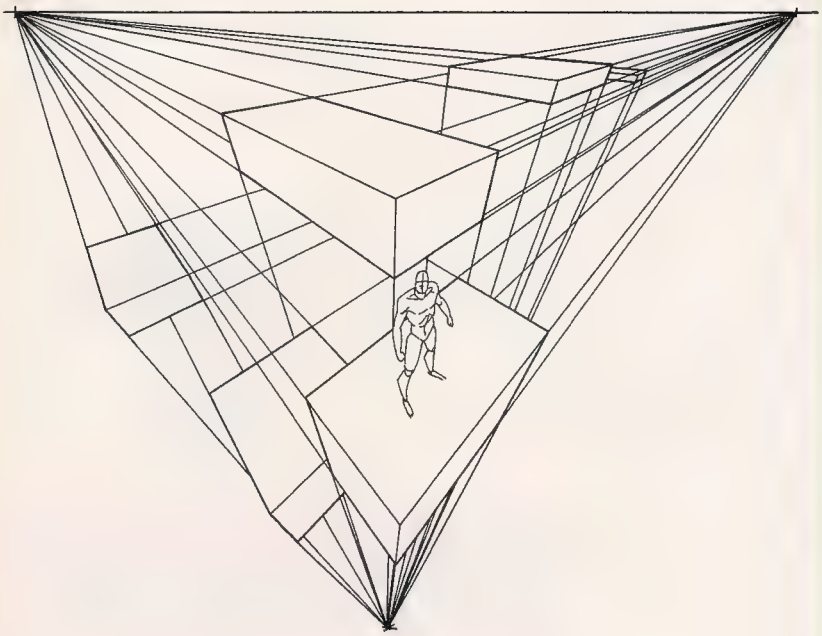




The reason those three boxes on page 59 look strange is because they were drawn in three-point perspective but they cross over the horizon. This is a very warped perspective; it only works in rare cases because when it happens in real life, you've actually got four-point perspective. It's like looking through a fish-eye lens: everything in the center appears really big, but the further objects are from the center of the image, the more they recede into the distance.

According to the rules of perspective, this is drawn incorrectly, but you can do it for effect in certain instances and make it look right. I've shown it here just to demonstrate that the principles we used in one- and two-point perspective don't always work with three-point perspective. When you can see the horizon line in the picture and there are objects that cross that horizon, you generally need to stick with one- or two-point perspective. But, as you can see in the other two illustrations, when the objects in a picture are all above or all below the horizon, or when the horizon isn't in the picture plane, you should use three-point perspective.

SECTION 3: WHAT IT IS



To the left, we have some more boxes drawn in three-point perspective (I threw in a figure just for the fun of it). See how it works, how all of the lines and all of the sides of each box converge to one of the three vanishing points? As with two-point perspective, you don't want to draw objects converging to two vanishing points if that object is to one side of both points. (In the future, I'll show you how to construct something using 50 or 100 or however many vanishing points you want, but for now, let's stick with three points and learn their ins and outs—what looks right and what doesn't.)

Note that nothing crosses the horizon line and that nothing lies outside the vanishing points. If you go beyond the vanishing points, you automatically have a very warped perspective, which has its uses in rare instances, like I said before.

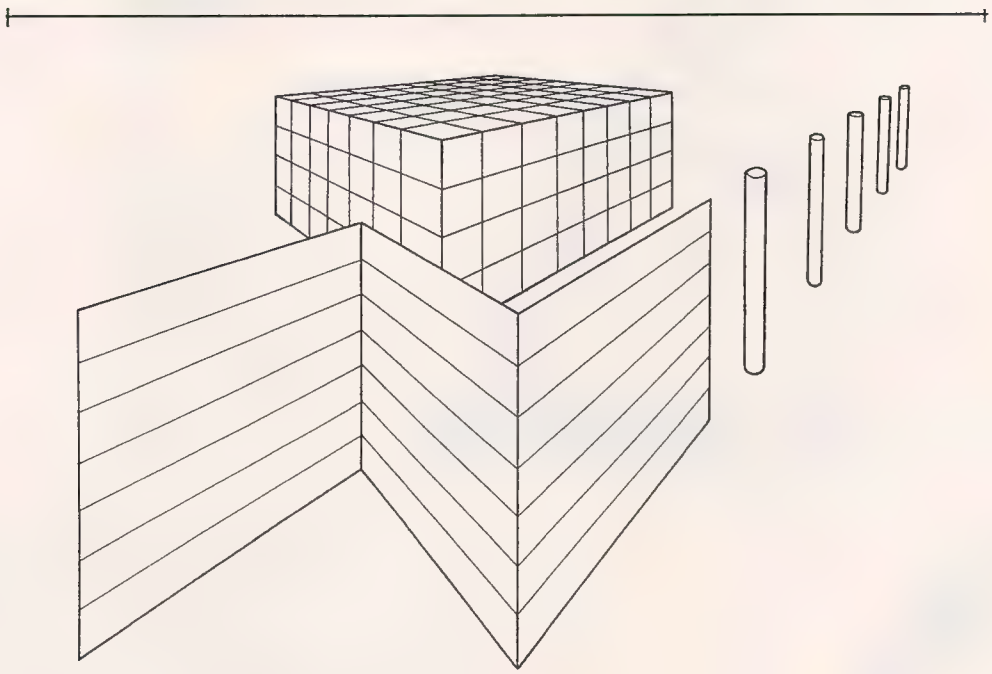
There are three points, everything stays between those three points, and all lines converge to one of those three points: that's basically all you need to know about three-point perspective. Practice these simple exercises; learn why they work and why they don't work, learn the ins and outs. Good luck. Let's move on...

SECTION 4: NO GRIDS!

That's right, no grids this month, although you do see something below that looks familiar and could be called a grid.

In one-point perspective, if you recall, all the vertical lines are parallel to each other, all the horizontal lines are parallel to each other, and you use one converging point for all the sides. In two-point perspective, all of the vertical lines are parallel and you have two points that converge. In three-point perspective, all lines converge; there are no parallel lines.

Your task: use these rules to construct what you see below. I know you can do it because you've constructed grids in one- and two-point perspective. Look for the similarities, note the differences, and bang ahead. Keep working on it—don't give up!



SECTION 5: SETTING UP THREE-POINT PERSPECTIVE DRAWINGS

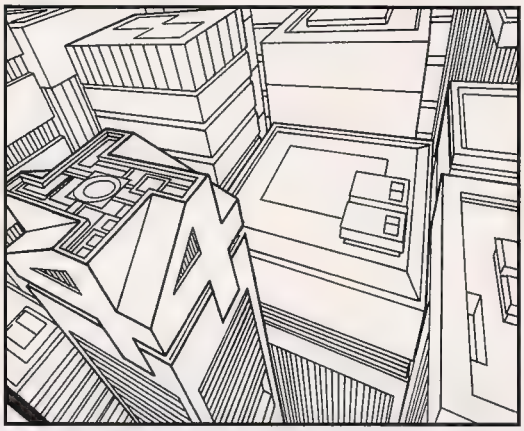
Three-point perspective is relatively easy to set up. First you draw in your horizon line, towards the top or the bottom of your panel or outside the panel altogether. Next, plot two points *outside* the panel borders. If this is a down shot (which means you're looking down on your subject, as if you were in a plane looking down at the Earth), pick a point below the horizon line; if it's an up shot (which means you're looking up, as if you were standing on the ground looking up at a building), pick a point above the horizon line.

You've pretty much set yourself up for three-point perspective. Now all the lines of every detail you draw will converge to one of those three points. Now just get out your ruler and converge away!

(By the way, this is three-point perspective in its simplest form, using only three points. Obviously, we can use many more points, but for now, stick to three points.)

SECTION 6: EXAMPLES

Below are three examples of three-point perspective. I penciled these for issue #93 of *Silver Surfer* and I had my studio trace them and ink them without the figures so they would be really clear and crisp. They're good examples of three-point perspective. Look at them. Study them. Recreate them. Use the knowledge you've gained to help your own drawing. If you want, check out *Surfer* #93 and see how figures were used within these panels. Study, study, study!



SECTION 7: WHY THREE-POINT PERSPECTIVE?

Three-point perspective brings power and life to your illustrations. It gives the viewer a feel that he is really looking at something that takes up space. It's dramatic, it's interesting to look at, it pulls the viewer's eye into a picture and focuses her attention right where you want it. You have to have a solid knowledge of perspective to draw powerful comics.

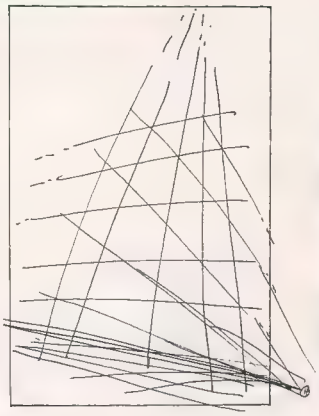
Drawing is not easy. It takes a lot of time, effort, and energy to learn everything you need to know to draw comics, and perspective is one of the most important elements of all. I can't stress this enough: do whatever you can to grasp it. The sooner you learn this, the sooner you'll be drawing comics.

We'll go into perspective even deeper in the future, but till then, study! study! study!

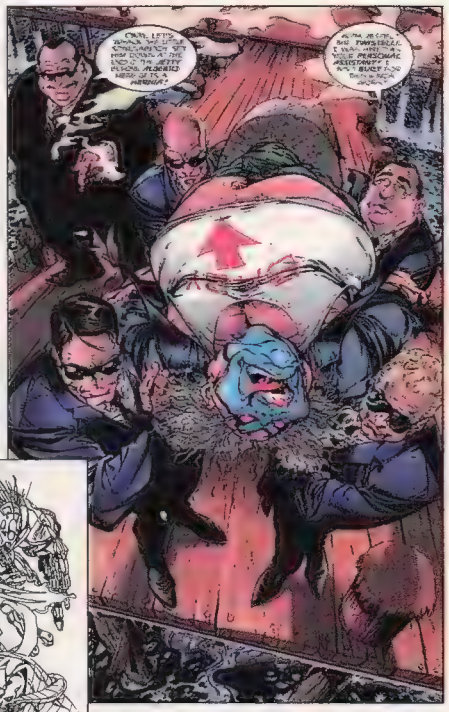
Silver Surfer and Four Freedom Plaza ™ & © 1994 Marvel Entertainment Group

SECTION 8: MORE EXAMPLES

Below we have some more examples of three-point perspective using figures. As you can see, three-point perspective can be quite extreme or quite subtle. Note what I did with the first one, the *Death of Pheros* cover: I sketched out perspective guidelines for the characters in the drawing. Try to create perspective guidelines for the other two images.



THE VIOLATOR ™ & © TODD MCFARLANE PRODUCTIONS INC.



CONCLUSION:

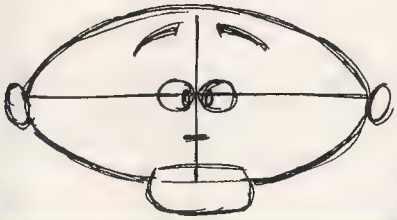
Well, that's it for another segment of Brutes & Babes. I hope you've enjoyed these lessons on perspective, and I hope they've cleared up problems you might have been having with perspective. Again, perspective is just about everything in drawing comics. If you can understand it and control it, you'll have come a long way towards drawing comic books, or at least understanding what you're looking at when you read and enjoy them.

Next month, we'll have the results of the Second Mighty Brutes and Babes Art Contest (remember that Man-Bat/Batman script?). Some of them will really knock you out! Till next month, so long and keep drawing!

Little BRUTES & BABES

As I've stressed before, everything we draw is composed of simple, basic shapes. We're going to keep looking at different ways that simple basic shapes form everyday drawings that we see. And remember, there's not too much difference between the simple things and the hard things; the hard things just take a little longer to learn. Without further ado, let's look at...

BASIC SHAPES AND HEADS



SECTION 1:

Above, we have a very simple shape. Go ahead and draw it—I know you can do it.

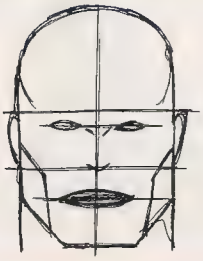
SECTION 2:

Above, we have the same simple shape, but we've made a few little adjustments. By carefully dividing that simple shape in different ways and adding other simple shapes, we start to form a cartoony head. Mimic what you see here, give it a whirl, and in no time you'll be drawing just like this. But always think about what you're doing—that's the important thing. Learn while you're working.

SECTION 3:

There you go—a finished cartoony head. This one happens to be drawn by one of my studio guys, Tim Tobolski, who did an outstanding job. Note the progression of steps and how each step allows you to go on to the next one. With cartoony characters and heads, the shapes stay pretty simple, clear, and easy. Now let's move on and see how the same steps apply when you're drawing a more serious character.

Sol ™ & © Tim Tobolski



SECTION 4:

Here we start with the same simple basic shape, but we've cut into it on the side to give the head a more realistic shape.

SECTION 5:

Here we've divided the head in simple ways and added some simple basic shapes, being careful about their placement. At this point it should be kinda easy; keep trying till you get it. If you need to, throw tracing paper over these drawings and mimic them so you get the feel of the proportions involved. (Proportion is basically how things relate to each other in size and shape.) Give it a whirl.

SECTION 6:

Here we have a finished head drawn by Mike Borkowski, another guy at Sears Studio. Keep in mind that this might not be your result the first time out, but you will get there. Keep practicing, keep trying, look at yourself in the mirror, look at what simple basic shapes make up everything that you see. If you can draw basic shapes correctly and in the right proportions, then you'll be drawing more realistically. Keep practicing, and be sure to send in your results.

CONCLUSION:

Well, that ends this Little Brutes & Babes. I look forward to hearing your thoughts on this column. Keep drawing, and lest I forget, keep drawing! Thanks a lot!

Blankman ™ & © 1994 Columbia Pictures Industries Inc. All rights reserved.

COMING IN OCTOBER

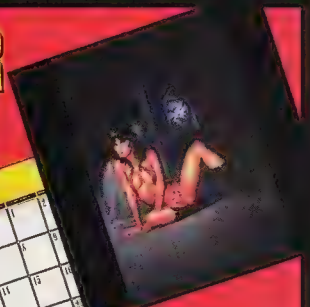
VENGEANCE OF VAMPIRELLA #7

AVENGING ANGELS COME TO CARRY VAMPIRELLA HOME -WHAT SECRETS WILL THEY REVEAL ABOUT HER MYSTERIOUS ORIGIN?

SNIEGOSKI
STINSMAN
WEEMS
COVER BY ADAM HUGHES

VAMPIRELLA 1995 CALENDAR

The months will fly by with luscious art by Vampi's most renowned illustrators!



HARRIS COMICS

JYHAD

A Deckmaster™ Game of Modern Gothic Horror.

Wizards of the Coast, Inc. P.O. Box 707, Renton, WA 98057-0707 Product Support: (206) 624-0933

Jyhad is a trademark of Wizards of the Coast and White Wolf. Deckmaster and Garfield Games are trademarks of Wizards of the Coast. *Wizards of the Coast* is a registered trademark. Artwork appears courtesy of Anson Maddocks, Edward Beard and Ken Meyer. ©1994.

Blankman © 1994 Columbia Pictures Industries Inc. All rights reserved.

WIZARD®

BLANKMAN SWEEPSTAKES

Who is Blankman? Only one of the weirdest crime fighters ever to put on a cape! He's the self-appointed superhero in his neighborhood, even though he has neither a name, nor any superpowers—and he's so broke, he fights crime in his underwear! He's Blankman, and the new adventure comedy movie—starring Damon Wayans, David Alan Grier, and Robin Givens—opens in theaters nationwide August 19 from Columbia Pictures.

(Blankman logo, see?)

Special thanks to Columbia Pictures for their generous donation of contest prizes. You guys are the cat's pajamas!

COLUMBIA PICTURES

© 1994 COLUMBIA PICTURES INDUSTRIES, INC. ALL RIGHTS RESERVED

IT'S TWO CONTESTS IN ONE!!

FIND BLANKMAN CONTEST

Hidden in this issue of *Wizard* are six *Blankman* logos. They look just like that big guy down there on page 68, but smaller (so you can't spot 'em from across the room!) Of course, the *Blankman* logo on page 68 DOESN'T COUNT!!! *Capice*? *Blankman* logos from anywhere else in this *Wizard* (cover, features, price guide, etc.) are all fair game. Snag all six and you'll be eligible to win one of over 200 *Blankman* movie prizes!

Grand Prize (1 winner)
A Sony portable compact disc player and a *Blankman* T-shirt, cap, poster, and pin!

Runners Up (100 winners)
A *Blankman* T-shirt and pin!

Once you've got all six *Blankman* logos nailed down, whaddaya do? Simple. Fill out the official Blankman entry form below and mail this baby off to:

FIND BLANKMAN CONTEST
c/o Wizard Press
151 Wells Ave.
Congers, NY 10920-2064

FIND BLANKMAN
Official Entry Form

NAME (PLEASE PRINT CLEARLY) AGE

HOME ADDRESS

PHONE (DON'T FORGET YOUR AREA CODE)

CITY STATE ZIP

BLANKMAN LOGO 1: pg. #

BLANKMAN LOGO 2: pg. #

BLANKMAN LOGO 3: pg. #

BLANKMAN LOGO 4: pg. #

BLANKMAN LOGO 5: pg. #

BLANKMAN LOGO 6: pg. #

BLANKMAN ART CONTEST

So...you can't spot the six *Blankman* logos, huh? Well, here's another chance to win some kickin' Blankman stuff. All you gotta do is draw a four-to six-panel cartoon strip illustrating yourself as Blankman's newest sidekick. The cartoon must depict yourself in costume and show how you would be of invaluable assistance to Blankman. The best 203 most humorous and original entries will win the following Blankman goodies...

Grand Prize (1 winner)
A Sony 27" TV, VCR and laserdisc player, a *Blankman* autographed script, T-shirt, cap, poster and pin, and...your entry will see print in the pages of *Wizard* #40! (Pretty darn neat, eh?)

Second Prize (2 winners)
A Sony portable compact disc player, five Sony/Columbia soundtrack CDs, and a *Blankman* T-shirt, cap, poster, and pin!

Runners Up (200 winners)
A *Blankman* T-shirt and pin!

Blankman art submissions can be on any form of unlined paper or poster board, and can be in any medium (oils, crayon, line art, etc.). Artwork must not be larger than 8" x 11¼". Do not fold, bend, or roll artwork. Mail flat to avoid damage.

When you're done doodlin', attach your name, full address, and phone number to the back of your art entry and ship that bad boy off to:

BLANKMAN ART CONTEST
c/o Wizard Press
151 Wells Ave.
Congers, NY 10920-2064

(Feel free to enter both contests—
just be sure to send each entry separately.)

Legal Hoopla

No purchase necessary. Contests are open to anyone except employees of Wizard Press and Columbia Pictures, their immediate families, and that Mike Minelli jerk (you'll get what's coming to you, fella). Contestants may enter one or both contests, but each entry must be mailed separately. For the Find Blankman contest, print your name, age, address, city, state, zip code, telephone number with area code, and the location of the six Blankman logos on the official entry form, a three-by-five-inch index card, or a standard postcard. Enter as many times as you like. Mail each entry to Find Blankman Contest, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064. No mechanical reproductions will be accepted. For the Blankman Art Contest, submit your Blankman cartoon strip (no larger than 8" x 11 1/4"), along with your name, age, address, city, state, zip code, and telephone number with area code to Blankman Art Contest, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064. All entries become the property of Wizard Press and none will be returned. All taxes federal, state, and local, if any will be the responsibility of the prize winners. No cash equivalent or substitute prizes are offered. The prizes will be awarded in the names of the contest winners and are non-transferable. Offer void where prohibited, regulated or restricted by law in a manner inconsistent with the purpose and rules hereof. What's in corned beef hash? **All entries must be received at contest headquarters by September 12, 1994.** Wizard Press is not responsible for lost, late, mutilated, or misdirected entries. Odds of winning the Find Blankman contest will be determined by the number of valid entries received prior to the closing date of the contest. The prize winners for the Find Blankman contest will be selected in a random drawing from all properly completed entry forms received at contest headquarters. The random drawing will be conducted on September 16, 1994, by Wizard Press. Employees of Wizard Press are the sole judges for the Blankman Art Contest, and all decisions are final.

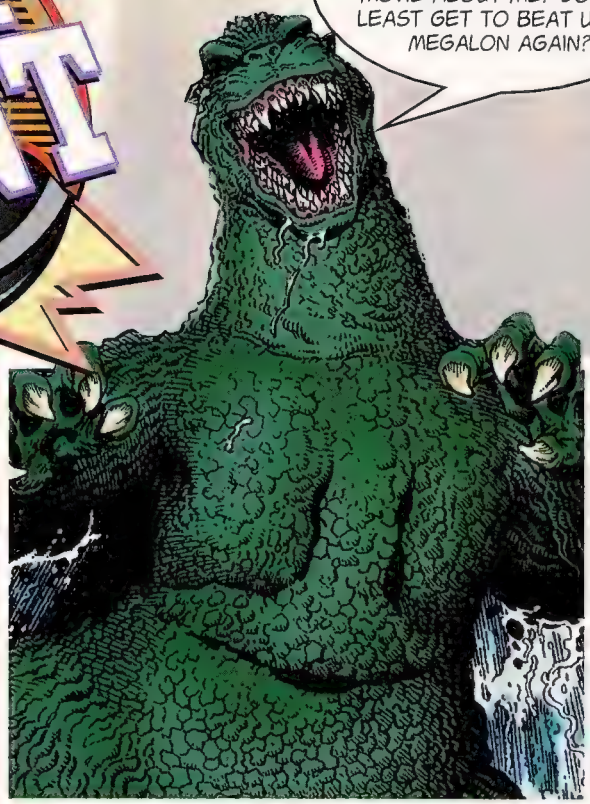
For the names of the winners, available after October 21, 1994, send a SASE to either Find Blankman Winners or Blankman Art Winners, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064, or just keep reading *Wizard*!

Hurry! All contest entries must be in our hands by September 12, 1994!

CUT & PRINT

The comic insider's guide to Hollywood.

BY DAVE GALVAN



GODZILLA™ & © TOHO CO. LTD.

Still delirious from his 1985 U.S. debut, Godzilla is definitely excited about his new movie.

KEATON IS OUT; KILMER IS IN

This issue, I have an exclusive interview with WildC.A.T.s creator Jim Lee, who gives us the lowdown on the upcoming WildC.A.T.s cartoon, debuting in September on CBS. But before we get into that, there are a few things going on in Hollywood about which you should know.

According to published reports, Michael Keaton has bowed out of playing Batman in the upcoming *Batman Forever*. It's not known why, although reports said Keaton and director Joel Schumacher did not getting along. Replacing Keaton is Val Kilmer, best known for portraying Jim Morrison in *The Doors*.

Two years after gaining the rights to Godzilla, Tri-Star Pictures plans to produce a big-budget feature film for a 1995 release. Directors being considered for the project are Tim Burton (*Batman*), Sam Raimi (*Army of Darkness*), Joe Johnson (*Honey, I Shrunk the Kids*), and Jan DeBont (*Speed*). The plan, according to published reports, has it that Godzilla will be a force of good, but will still wind up terrorizing Southern California.

In other news, George Lucas has the story all plotted out for his new *Star Wars* trilogy—now he just has to write the screenplays. But the good news is that Lucas may direct the first film of the new trilogy, something he hasn't done since 1977 by way of the first *Star Wars* flick. We'll keep you posted when and if this pans out.

Warp Graphics has announced an agreement with producer Edward R. Pressman to produce an animated film based on Warp's popular *Elfquest* comic books. The film is tentatively scheduled for a Christmas 1995 release.

According to Capcom, Jean-Claude Van Damme will portray Guile in the upcoming Street Fighter film. The large cast will include Raul Julia (*Addams Family*) as Bison, Wes Studi (*Geronimo*) as Sagat, and Ming Na Wen (*The Joy Luck Club*) as Chun Li. Cammy will be portrayed by Australian pop star Kylie Minogue. Blanka has yet to be cast.

In case you didn't hear, after years of speculation, Pierce Brosnan will portray British secret agent 007, James Bond, in the 17th Bond flick, *Goldeneye*, due in 1995.

***Street Fighter* will join *Mario Bros.* on the big screen.**

STREET FIGHTER ™ & © CAPCOM U.S.A.

WildM.A.N.

Jim Lee, creator of WildC.A.T.s, speaks about the team's upcoming animated series.

WIZARD: When were you approached about doing a cartoon, and by whom?

JIM LEE: I'm represented by CAA [Creative Artists Agency], and one of the agents that works there, Steve Smooke, called me up and said, "Superheroes in animation are hot. *X-Men* is big now, and there are a lot of companies interested in doing this kind of thing. There is a company called Nelvana who wants to come down and meet with you." He also suggested a couple of other animation companies as well.

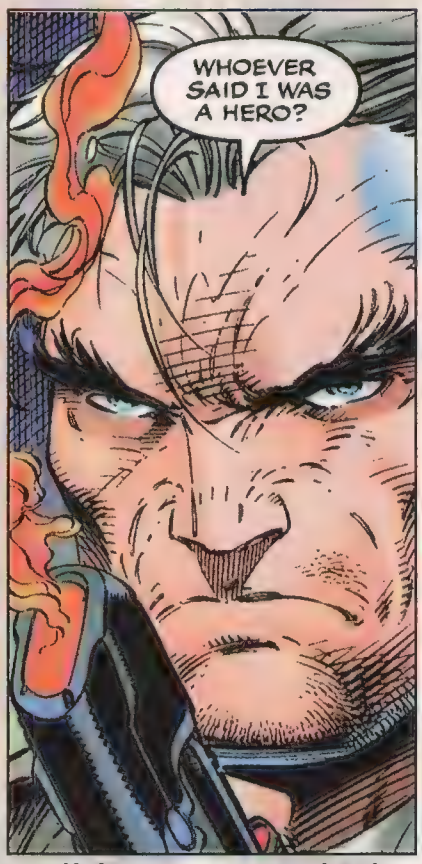
Were there any other animation companies that you were interested in, or was Nelvana the main one you were considering?

Nelvana asked me if I wanted to consider other companies. If you really look at other animation companies, even though Nelvana didn't have a heck of a lot of experience doing [superhero material], these other companies had even less. There aren't that many players in animation as one might think. At least with *Cadillacs and Dinosaurs* [produced by Nelvana], even though it didn't perform well, I thought it looked really good animationwise.

Also, they spent a lot of money on that cartoon. Typically, you get your licensing fee from the network anywhere from $200,000 to $250,000, and a lot of companies will produce a cartoon based on that fee.... Whereas [for] a show like *WildC.A.T.s*, the budget is going to be from $375,000 to $400,000. That was one main factor that helped me choose Nelvana.

When you get into the business, you start to hear negative things about companies, and Nelvana had a pretty clean record. They've been great. They're a large Canadian company and they have a lot of very hard-working and aggressive people on their staff.

Nelvana came down, [and] I pitched them the idea of what *WildC.A.T.s* is. They were familiar with the property; they keep track of all the comics. They sent me some of the sample work and told me that they were working on *Cadillacs and Dinosaurs*, which wasn't doing well but was well-done. They set up a meeting with CBS, I went in, and I gave the pitch to CBS. They said, "We like what we hear, let's put it in development."



Unlike his comic counterpart, Jacob Marlowe will be a full-blooded human in the TV show.

For people who don't know, development is where they bring a writer in to work on the series. They develop something called a "bible," which describes how all these characters will be portrayed in the cartoon series. It condenses the idea down to something more manageable. Once you get approval for that, then you work on the pilot script, then, depending on the OK for the pilot script, they give you the [final] OK or not. This was all about the end of the year, [and] the pilot script was finished in January. I guess they had a number of pretty strong properties this year, because they made their decision pretty late. It's this whole elaborate process.

A lot of people don't realize that even though it's a Saturday-morning cartoon, it's still a long and laborious creation process.

It is! It's a lot of meetings, a lot of phone calls, a lot of production work. You're optioned, then they *might* pick you up and make you into a real cartoon, but a lot of these projects end up stillborn and are kind of left hanging.

There was talk early on that CBS was going to do a block of Image properties. Nelvana had already signed Erik Larsen's *Savage Dragon* on at that time, so [there was a] possibility of doing an hour block where *WildC.A.T.s* and *Savage Dragon* had their own half-hours, but some characters would cross over into the other show. To me, that was really exciting, because that is more like comic books.

How much creative control do you have on this project?

Contractually, I have a great deal of creative control, at least in my opinion. They can't do *WildC.A.T.s* and jettison everything and recreate it to whatever they like. I have approval on all principal characters, whether they are added to the show, changed in any way, or deleted altogether. I get to create any and all new characters. I get to approve all of the scripts. You have approval written into your contract [for] every stage of the development process. You get to approve the bible and the pilot, and all the episodes are based on that material. That's on paper.

On top of that, dealing with CBS and Nelvana, they have always come and asked me for my opinion and my input. In

All WildC.A.T.s artwork andcharacters ™ & © Aegis Entertainment Inc. DBA Wildstorm Productions

fact, I don't think I'm giving them as much time as they want me to. They have been great to work with. It's a real team environment. Judy Price at CBS has had years of experience with this stuff. Not only is she the administrator of all this, but she's also a very creative person. She suggested a lot of good things. She wants a show she can be proud of. It's good to know...

I spoke with Rob Liefeld shortly after the *Youngblood* animated series over at CBS went belly-up. He told me the reason he pulled out of negotiations with CBS was their unwillingness to budge when it came to creative differences. Do you have any comment on that?

I don't know. I wasn't privy to the conversations he had with Judy. Judy and I always had gotten along really well. In fact, even during the tense times when we were nail-biting and waiting for the decision, she was very calm and reassuring. She was a great person to deal with. I felt very comfortable around her; she's very un-Hollywood.

As far as Rob's interactions with her, I can only guess that he was involved with her in a different way on a more intensive level because he was bringing his own production company—Roustabout. While I was only dealing with her on a creative end, he was dealing with her from a creative and a business end, because he was the one that was going to have to deliver the show. I am just a consultant and I have input, but Nelvana is the one that was on the hot seat as far as delivering the show on time. It was a different kind of situation for Rob.

One thing I think is really cool is the fact that *WildC.A.T.s* is going head-to-head with Fox's *X-Men*. The two major players of the comic book world will be colliding on TV. How do you think *WildC.A.T.s* is going to do against *X-Men*?

That's an interesting question. I think we're the underdog; they're already out there. They're the most popular animated TV show airing. I don't think that they're invincible. I think that if you look at Marvel/*X-Men* as the giant, if you look at any company in the business as being a giant-killer—a David that could take on a Goliath—it would have to be an Image property. We certainly showed it within the comic book industry.

I think it's exciting! We're going to be battling the X-Men in another arena. I think that if we just sort of hold our own and show that we also have strong ratings, that, to me, would be a definition of success. I don't expect to walk in there with a new cartoon and steal the audience from something that's already proven itself to be a hit. At the same time, I think we can deliver a great show. If things go well on that front, I think we'll do very well.

I think it's interesting: CBS announced

"We're going to be battling the X-Men in another arena. I think that if we just sort of hold our own and show that we also have strong ratings, that, to me, would be a definition of success."
—Jim Lee

Below: a model sheet showing the WildC.A.T.s as they will appear in the cartoon.

their lineup first, and Fox reacted and put *X-Men* right up against *WildC.A.T.s*. I think there was a sense that they wanted to squash us before we can get moving. They put their heaviest hitter against us. No matter what happens, we're in a win-win situation.

Is there any discussion at all about a live-action feature film based on *WildC.A.T.s*?

There are no plans right now, but if the cartoon performs well, I'm sure something will happen.

What major changes have been made in the cartoon from the comic book?

Jacob Marlowe is no longer a full-blooded Kherubim like he is in the comic book. He's a regular human billionaire who's learned about the secret war that's been going on between the Daemonites and the Kherubim, and he's using his vast resources to finally bring the humans into the fray—to bring humanity into the middle of the war—and he is taking sides with the Kherubim. That was a major change, but besides that, the other characters are all full-blooded Kherubim.

Tell me about the stories of the 13 episodes.

We are doing continuity—

Like *X-Men*, it leads from one week to another?

They'll take stories and run them over five episodes or so. The way we're approaching it, each episode will make sense in and of itself, but there will be learned knowledge; knowledge will carry over from one episode to the next. If you introduce a secondary character in the pilot and she or he reappears in Episode 7, they won't have to go through who the character is all over again.

The stories pretty much revolve around Helspont, who is the head leader of the Daemonites, and his desire to obtain the Orb, which is a mystically powerful device which is hidden on Earth. The WildC.A.T.s have to stop them from finding the Orb, and try to find it themselves. Right now, the premise is set up so that we end with a cliffhanger at the end of the first season. We introduce characters from our main characters' past; there's a lot of really cool stuff going on. There's stuff that we had always talked about doing in the comic book but just haven't gotten to yet that we will be doing in the cartoon before we even do it in the comic. ☆

Dave Galvan is a Portland (Ore.)-based freelance writer who specializes in the entertainment industry. Dave would like to thank Hewon Yang and Dave Wise at Nelvana, along with Jeff Mariotte, Deborah Marvin, and Jim Lee at Wildstorm Productions, for making this column possible.

WildP.L.O.T.s

These are the plotlines for the first six episodes of *WildC.A.T.s*.

Episode 1: "Dark Blade Falling" Warblade is recruited into the WildC.A.T.s, but in the process he unwittingly enables Helspont to kidnap Void. The villain wants her to use her supercomputing powers to help discover the Orb's location.

Episode 2: "Heart of Steel" Spartan encounters a former love who doesn't know that he is a cyborg. His love for her prompts him to seek a way to regain his organic body. But this makes him unavailable to the rest of the team when the Daemonites attempt to steal a fusion generator that would make their ship, the *Behemoth*, capable of flight once again.

Episode 3: "Cry of Coda" The nation of Makavia, which is at war with its neighbors, is developing a superweapon that can cause earthquakes. Suspecting the Daemonites' involvement, the WildC.A.T.s venture into the battle zone to locate the superweapon's installation and destroy it.

Episode 4: "*Coup D'État*" Voodoo, an orphan, thinks that she has finally discovered where her parents are, and heads off to meet them. But it's a trap set out by the Daemonites to keep her out of the way while they possess the president of the United States! The possessed president calls for an emergency meeting of the federal, state, and local governments to announce his plans to deal with the greatest threat the world faces: the WildC.A.T.s! The Daemonites intend to set off a bomb during the meeting, wiping out the country's government.

Episode 5: "Bloodbrothers" Back in his criminal days, Grifter took in a street urchin nicknamed Lonely. After he saw that he was leading Lonely into a criminal life like his own, Grifter decided to mend both of their ways. Lonely got off the streets, found a job, and was on his way toward leading a respectable life. Now Lonely has returned—as a supercriminal with his own crime organization, stealing high-tech equipment for the Daemonites. Grifter feels responsible for how he turned out, and decides he must deal with Lonely himself.

Episode 6: "Rogue Kherubim" The WildC.A.T.s discover an ancient life-stasis pod containing Arcadius, one of the greatest Kherubim generals. Released from suspended animation, Arcadius is eager to take up the battle against the Daemonites once more. The other WildC.A.T.s all quickly come to respect and admire him, with the exception of Spartan, since Arcadius seems to be taking over leadership of the group. But Arcadius is a driven, ruthless leader, and he cares nothing about the human race. He ultimately lays a trap for the Daemonites that will cause the destruction of a major U.S. city. The rest of the WildC.A.T.s realize that Arcadius's ideals and beliefs do not agree with their own and race to stop his mad plan.

IMAGE ROCKS!

BADROCK™ is trademark and copyright© 1994

WITH BADROCK™ AND COMPANY!

FEATURING
GUEST STARS GALORE!

™

FEATURING AWESOME ART
FROM THE EXTREME
TALENT SEARCH DISCOVERY:

TODD NAUCK!!

™

YOU LL ALSO FIND WRITERS GALORE:

KIETH GIFFEN!
ANDY MANGELS!
TOM AND MARY BIERBAUM!

™

™

32 PAGES
$2.50

AND MANY, MANY MORE!

Joe & Jimmy's EXCELLENT Adventure

By Rob Samsel

Photo: J. Henry Fair

Artists Joe Quesada and Jimmy Palmiotti set out to do comics their way with Event Comics.

IF you reminisce about great creators of yesteryear, a number of classic teams spring to mind: Stan Lee and Jack Kirby, Denny O'Neil and Neal Adams, Chris Claremont and John Byrne, just to name a few. These days, however, it seems that artist teams are a lot harder to find—with a few exceptions. One duo that always seems to pop up whenever current art teams are discussed is penciler Joe Quesada and inker Jimmy Palmiotti. While the tandem has done more than its fair share of covers, starting with *The 'Nam* #64, the two find it funny that their names are mentioned together so frequently.

"People's perception of me and Jimmy is that we've done this incredible body of work together," Quesada says. "Actually, outside of covers, we've done four books together." Those books are *X-O Manowar* #0 and the first three issues of *Ninjak*. While the duo hasn't yet had the chance to put together a run like Lee and Kirby's 102 issues on *Fantastic Four* ("I think I've done 102 *pages* in my life," laughs Quesada), the two hope to increase their output as a team dramatically in the near future. Quesada and Palmiotti are set to launch Event Comics, a creator-owned imprint that they hope will facilitate a long and fruitful partnership.

Quesada and Palmiotti met three years ago while waiting to buy hamburgers on what was the first trip for each of them to the San Diego Comic Con. The two hit it off so well that, Quesada says, "It was kinda like finding your long-lost twin brother from a different mother."

Both have been toying with the idea of self-publishing for about a year and a half now, largely on the recommendation and prodding of Joe's longtime agent, Laurie Bradach, now Event's publisher. "Laurie had been fooling around with the idea for quite a while," Quesada says. "As she got to know Jimmy, she felt we had the makings of a great team. This move actually stems from Jimmy and I hanging around together as well as working together. Event has actually been in the makings for quite some time now, and my departure from *Ninjak* just sped things along."

Quesada's ties to Valiant date back to the start of his art career. He was a rising musician, represented musically by Valiant Publisher Steve Massarsky. By coincidence, Quesada's first comic work was a penciled splash page for Valiant's Nintendo comic *Captain N*. "At the time of the *Ninjak* project," Quesada states, "I literally had everybody knocking on my door. I went to Valiant because of my friendship with Steve."

But Quesada left *Ninjak* and its publisher after only three issues of a planned four-to six-issue stint. In a February statement released after Quesada's departure, Valiant said that it had originally planned on replacing Quesada for one issue because he "had fallen extremely far behind on his deadlines." When informed of that decision, the release said, "Quesada felt that this would interfere with its development of the Ninjak character, and...removed himself from the book."

Quesada, who refuses to discuss the details of the dispute, says that in the end, "they've got their point of view, and I've got mine. People will believe whoever they want."

Palmiotti, whose Valiant roots date back to an uncredited ink job on *Eternal Warrior* #12, also left the publisher after a long association. "I have to say that I really liked working for [Valiant]. I'd say most of the people up there were great. I'd hang out with them, became friends with them, and still enjoy seeing most of them."

But "when the stuff with Joe went down, I could no longer stay on *Ninjak* with a clear conscience," he says. However, Palmiotti continued working on *Solar*, a book he had inked regularly since issue #24, until #35. "I did keep all my commitments with them. [The *Solar*] books were solicited way in advance, and I said that I wouldn't break my commitments. Unfortunately, one or two people up there kind of had a problem separating me from Joe, and I didn't feel entirely comfortable working there after the whole incident. I felt things were taken out on me because Joe wasn't there to kick and throw things at, which is human nature....

"I realistically thought I didn't burn any bridges; I felt I had them burned around me. I felt Joe and I were being treated in a personal manner rather than a professional one."

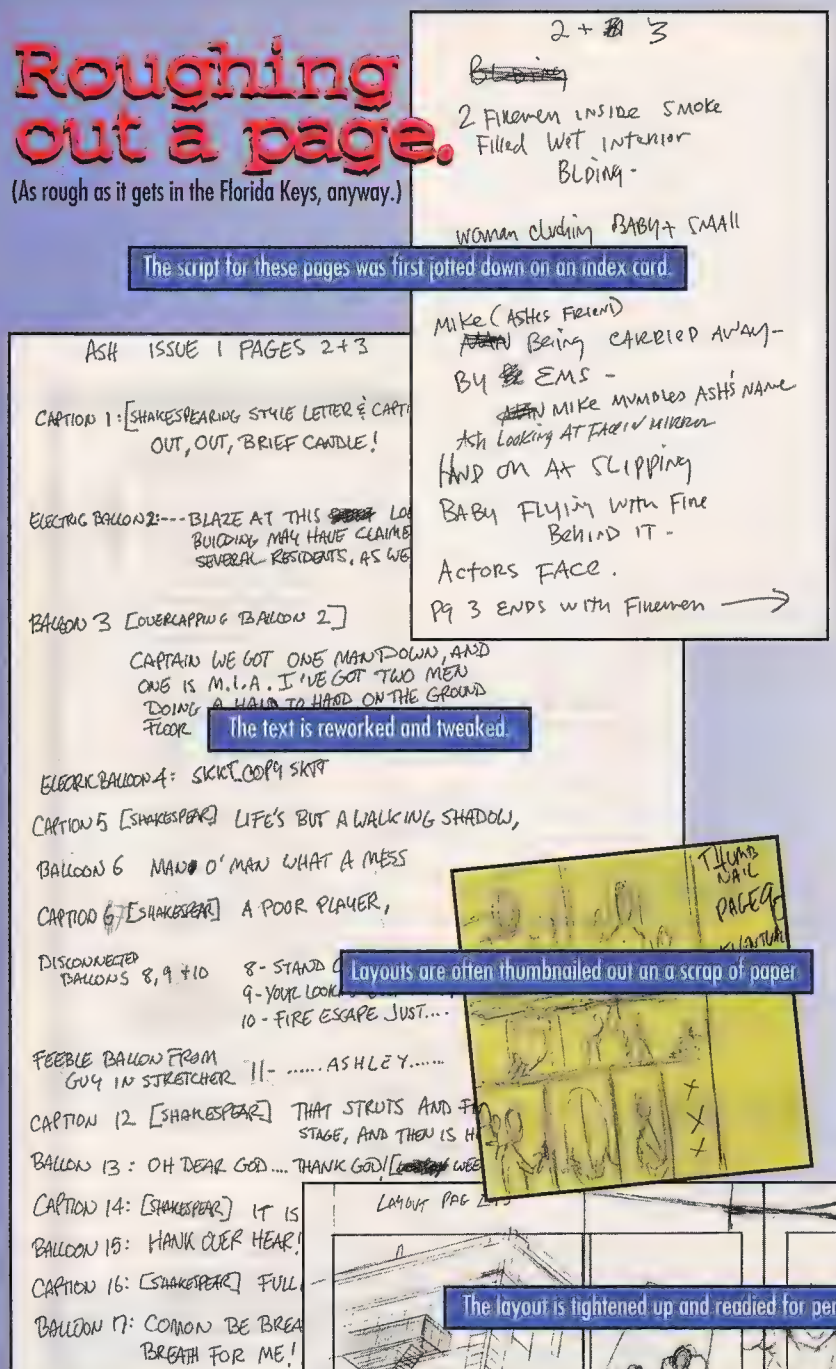
Quesada agrees that "the thing with Valiant was very personal for me, but I've lived through my pain. As far as I'm concerned, if there's any problem, let them have it." When Quesada learned about Valiant's recent plans to redesign the two characters that

Some of the earliest sketches of Ash were done on a Post-it pad!

All artwork and characters ™ & © Joe Quesada and Jimmy Palmiotti.

Roughing out a page.

(As rough as it gets in the Florida Keys, anyway.)



The script for these pages was first jotted down on an index card.

The text is reworked and tweaked.

Layouts are often thumbnailed out on a scrap of paper.

The layout is tightened up and readied for penciling.

he originally designed for the company, Solar the Destroyer and Ninjak, he was unfazed. "It didn't surprise me," he says. "I don't know their reasoning. [Each one is] a brand new character; why would you want to redesign it? The truth of the matter is that it's really not important to me anymore," he says, emphatically adding, "Event is what *is* important."

There are a few things to keep in mind about Event, its founders say. For one thing, it's important to note that Palmiotti and Quesada are both longtime comic fans and that their enthusiasm for the rich history of the medium is what they hope will springboard Event into prominence. For another thing, Event is devoted to comics that are fun to read and fun to produce.

"I try, and I know Joe tries, to pick projects that we'll be proud of," Palmiotti says. "The bottom line is that no matter how much money a book is going to make or how many people are going to buy it, a project has to be fun. It's not worth it to take a job when it's not fun, because then it becomes work."

Quesada agrees. "That's the whole incentive behind Event. While this is a wonderful business, and Jimmy and myself have done very well, money has never been the bottom line. For every project that I've done, I've probably been offered twice as much money to do something else. I don't care how much money you're giving me—if I don't like the project, I'm not gonna do it. Now Jimmy and I get to draw whatever we want to."

Another thing that both artists feel makes Event special to them is the opportunity to work as a team without corporate or editorial interference. "We'd be working on something and suggest this or that, and it would be completely ignored," Palmiotti relates. "Then we'd see the same idea come up from another

company and say, 'Arrrgggh!' Both of us have input and drive with Event, and it's something we can be really proud of."

Although the comic market is still trying to regain its collective feet after last year's glut and this year's corrective phase, this doesn't seem to bother the duo. They feel that today's comic consumers are looking for quality. Quesada laughs. "People who know that we are doing this say, 'Are you crazy? Why are you starting a comic book company at the worst possible time?' I disagree with that mentality. To me, it's the best possible time. The bottom line is, fan loyalty to titles isn't as strong as it used to be. I think today's fans peruse the rack and pick up what looks good. When art teams change, fans move on. They don't feel they need to buy all hundred-and-something issues of a particular title anymore; the quality is what sells."

"That's how I always bought comics," Palmiotti notes. "When I was growing up, there was never any such thing as every other issue having a different artist. I mean, we had Stan Lee and Jack Kirby for 102 *Fantastic Four* issues! *Conan* was Barry Smith, then John Buscema, then I can't remember who, because I stopped buying it. Whenever *Master of Kung Fu* was Paul Gulacy, I bought it and loved it. When it wasn't, I was bummed out and waited until next month."

"Back then, there was that whole 'Marvel Zombie' mentality," Quesada chimes in. "One thing I think we can thank the Image guys for is bringing the artist to the forefront. If a particular artist is doing a particular title, chances are the fans will follow his work to that title. I've been lucky that way."

Palmiotti and Quesada are confident that Event Comics can produce quality comics. Quesada explains: "Laurie [Bradach] has extensive knowledge behind art prints and lithographs; she's edited several Pulitzer Prize-nominated books, so her thrust behind the company will definitely be quality."

He and Palmiotti will be surrounding themselves with people who will help them attain that goal: Reuben Rude and Chris Eliopoulos. Rude is the colorist of Image's *Savage Dragon* and Eliopoulos is its letterer; Quesada describes Rude as "one of our favorite colorists in the business" and Eliopoulos as "one of the best letterers on the planet."

Another member of the Event creative team, designer Simon Erich, will bring a unique look to the books. "We didn't want to be stuck with one of those '70s-looking logos," Quesada says. "We wanted something that doesn't look comic book-y. So we basically told Simon to just go nuts and give us something completely different, and he did. The kid is absolutely brilliant."

Erich rounds out a team in whom Quesada and Palmiotti place a lot of stock. As Quesada says, "Hey, if the book doesn't sell, we'll at least be giving it our best shot."

Given the admonition against mixing business with pleasure, are the two fearful that, should Event fail, their friendship might be in jeopardy? "Absolutely not," Quesada asserts. "The one good thing about working with Jimmy, and Laurie as well, is that they're reasonable people. I'm blessed that I have two partners who can give and take and admit when they're wrong." He laughingly adds, "I'm, of course, never wrong, so it works out perfectly."

Palmiotti agrees with Quesada. "We're such good friends that we'll just move on to something else."

Event Comics has a penciler, inker, colorist, letterer, and designer—and comic fans are probably wondering who the heck's going to *write* the comics. That burden will fall squarely on the shoulders of Quesada and Palmiotti, making this their first foray into the sometimes-treacherous waters of the artist/writer world. This seems to bother Palmiotti less than it does his partner. "Jimmy's always had this yearning to write...on the other hand, I've always been scared to," Quesada confesses. "Jimmy was the one who pushed me over the edge to write, saying, 'Just jump, will ya?'"

Once Quesada agreed, he and Palmiotti traveled to the Florida Keys for an entire month, where they did nothing but develop characters and plots and write stories. What transpired under the sunshine pleased both men. As Palmiotti quips, "I think maybe we'll just trick everyone and give 'em a good story, too."

The first characters that Palmiotti and Quesada designed together for creator-owned purposes were Kid Death and Fluffy, a boy with a penchant for violence and his cyborg T-Rex. Kid Death was originally created as part of Dynamic Forces's Creator's Universe card set. Figuring that every other artist who was asked to submit characters for the set would send in superhero characters, Quesada set out to create something that would stand out from a gaggle of muscular heroes and heroines. He says, "I knew when I started getting asked all kinds of questions about Kid Death at shows and signings that I was on to something."

The Kid's place at Event has yet to be determined, although the pair speculate that there's possibly a one- or two-page backup story in the character's future. Regarding Kid Death and Fluffy, Palmiotti puts it best: "They're basically the Event mascots right now, because they came first."

So who will be Event's star? A superhero by the name of Ash, who will headline a series of the same name. Ash is actually Ashley Quinn, a New York City fireman. Quesada and Palmiotti feel that a fireman protagonist is a unique concept. "It just made sense to us," Quesada relates, "because these guys are real heroes. He's a hero whose alter ego is a hero. Peter [Palmiotti, Jimmy's brother] came up with his name, and it was Jimmy's idea to make him a fireman....

"Most of the characters I've created visuals on—Random, Azrael, the new Ray, Ninjak—have done pretty well. Now that I'm going to be co-creating characters that I'm going to be stuck with, so to speak, I wanted something different looking. I'm always looking for a different road to go down than the usual path, like with Kid Death and Fluffy. So needless to say, I don't think Ash is your average superhero. He has powers, but we're not going to tip our hat as to what they are right

now because they will manifest and evolve throughout the series."

Ash will debut this fall. It will either be released every six weeks or once a month; if the latter, there will be a one-month hiatus between each three-issue story arc. The series will introduce a host of new characters to populate the Event universe. Quesada says that the book "will be very character-driven. There's a good cast of characters around Ash, because firemen are pretty colorful guys to begin with."

When researching Ash, Quesada and Palmiotti spent some time with active and retired members of the New York Fire Department in order to give the book a true sense of realism. Palmiotti enjoyed the experience. "They let us in to take some shots of the house. They gave us lots of background to work with as well as a lot of ideas. Listening to these guys is like listening to an episode of a TV movie—it's that interesting."

Palmiotti stresses that realism will be the driving force in *Ash*: trying to incorporate "the superhero stuff with the real-life stuff in a realistic manner." To further facilitate realism, the creators met with doctors and police as well as the aforementioned fire department.

Ash will have a decidedly less violent and bloody tone than some of today's comics, including some of Quesada and Palmiotti's past work. Quesada states, "All the hard violence that occurs in *Ash* will be shown off-panel." He laughs. "Any severed heads or limbs will be severed off-panel. We're going to show any and all repercussions dealing with the violence; it will be a very realistic take on things."

Palmiotti feels that a lifelike approach will both help readers to get into the book and make it easier for its first-time writers. "To write anything that we feel will work, we have to stick close to home. I really can't write about a small Indian boy who gets lost in deepest darkest Kenya. I can *definitely* write about a guy from Brooklyn who gets stuck on a D train for four hours, loses his mind, and takes hostages," he says. "I've done that, I can write that."

He and his partner take the storytelling end of things very seriously. They want to improve their skills and they hope their fans will enjoy the fruits of their labors. Quesada relates a recent story: "I sat with Howard Chaykin for over eight hours at [Detroit's] Motor City Con, bugging him for tips. We talked a lot about writing, how important characterization, plot, and pacing are to a story.

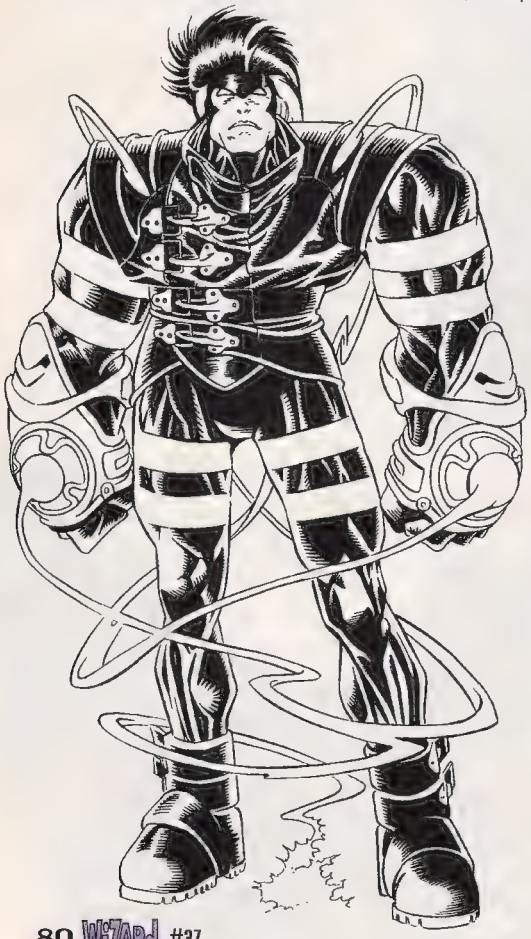
"I hope kids really like this book; it's really a labor of love for us. I would love to see no issues of *Ash* in mylar. I want to see [a reader] roll them up in their back pocket before he hands it to his friend to check it out."

Palmiotti also has aspirations for *Ash* and its readers, saying, "Hopefully they can relate to it," and playfully adding, "If not, then hopefully we can afford to have Frank Miller write it for us." He also promises that "if we're going to do a crappy issue, we promise we'll try to solicit it that way in advance."

While Event will initially be a Joe Quesada/Jimmy Palmiotti production, they hope to bring more creators into the fold. In fact, they've already talked to some people about bringing their creations under the Event banner. "If Mr. Superstar Creator wanted to come in and work with Event Comics, they'll have several options," Quesada says. "Number one, they can work on a character Jimmy and I create. Number two, they can work on their own character and incorporate it into our universe." He concludes, "If Mr. Superstar Creator wants to have a universe of his own, fine, he can have his own Event."

None of this means that Event is going to be competing with the big boys just yet. The two guys are, in their own words, "very small fish in a very big pond." Quesada states, "It's something we just had to take a chance on. We know we're small. We're not here to say that we're going to compete against Marvel or DC or anyone like that. Event is really about doing what we want to do and having fun. I just want to draw funny books and pay my rent."

Or, as Palmiotti puts it, "Event is very much a learning experience for the two of us, because honestly," he laughs, "we have no idea what we're doing." ☆



The final version of Ash is chosen (at left). He makes his full-color debut, joined by Kid Death, on the cover of a limited number of *Wizard* #37s.

©1994

ASH AND KID DEATH ™ & © 1994 JOE QUESADA AND JIMMY PALMIOTTI

Entry Rules:

- The only comic issues eligible for the 1994 *Wizard* Fan Awards are those published between September 2, 1993, and September 1, 1994. Story arcs, ongoing titles, mini-series, trading card lines, toy lines, and TV programs which debuted before September 2, 1993, or after September 1, 1994, are eligible if at least one of its comics, cards, toys, or episodes appeared between those dates.

- Print one and only one favorite in each category. If more than one favorite is listed in a single category, none of them will be counted.

- All ballots must be received at Wizard Press by September 9, 1994. Ballots received after the deadline will not be counted.

- Print clearly. Use a separate sheet of paper if necessary. Just make sure everything is legible so your votes can be counted.

- Fill out the official *Wizard* Fan Awards ballot and mail it to:

Wizard Fan Awards '94
c/o Wizard Press
151 Wells Ave.
Congers, NY 10920-2064

Do you wanna know the winners? So do we.
A list of the top vote-getters in each category will be printed in *Wizard* #39, and a list of winners will appear in *Wizard* #40.

Official Wizard Fan Awards Ballot

Wizard Fan Awards '94

Creators:

Favorite Penciler _____
Favorite Inker _____
Favorite Colorist _____
Favorite Painter _____
Favorite Cover Artist _____
Favorite Letterer _____
Favorite Writer _____
Favorite Editor _____

Characters:

Favorite Hero _____
Favorite Heroine _____
Favorite Villain _____
Favorite Villainess _____
Favorite Supporting Character (Male) _____
Favorite Supporting Character (Female) _____
Most Improved Character (Male) _____
Most Improved Character (Female) _____

Products:

Favorite Story _____
Favorite Story Arc (two or more issues) _____
Favorite Ongoing Title _____
Most Improved Ongoing Title _____
Favorite One-Shot/Specialty Book _____
Favorite Mini-Series _____
Favorite Cover _____
Favorite Publisher _____
Favorite Trading Card Series (non-sports) _____
Favorite Toy Line (industry-related) _____
Favorite TV Program (industry-related) _____

I am:

Name: _____
Street: _____
City: _____
State: _____ Zip: _____

Send your ballot to:
***Wizard* Fan Awards '94**
c/o Wizard Press
151 Wells Ave.
Congers, NY 10920-2064

BALLOTS DUE BY SEPT. 9, 1994!

WIZARD®

CONTEST
Wizard Ultraverse

IF YOU WIN THIS CONTEST, YOU'LL BE COVERED WITH LOADS AND LOADS OF COOL ULTRAVERSE STUFF—ALL YOURS FOR FREE! WHO DO YOU HAVE TO SHAVE AND HANDCUFF NAKED TO A STOP SIGN TO WIN? NOBODY. THAT HAS NOTHING TO DO WITH THIS CONTEST. WHAT YOU GOTTA DO IS KNOW YOUR ULTRAVERSE ULTRA-HEROES, BUT WE'LL GET TO THAT IN A SECOND. FIRST, HERE'S EXACTLY WHAT YOU CAN WIN...

Grand Prize

(One winner)

The complete set of regularly released Ultraverse comics that shipped between *Prime* #1 and #12, including *Break-Thru* #1-#2, *Exiles* #1-#4, *Firearm* #1-#7, *Freex* #1-#10, *Hardcase* #1-#11, *Mantra* #1-#10, *The Night Man* #1-#8, *Prime* #1-#12 (including all four editions of #4), *Prototype* #1-#10, *Rune* #0-#3, *Sludge* #1-#6, *Solitaire* #1-#5, *The Solution* #0-#7, *The Strangers* #1-#12, *UltraForce* #0A-#0B, *Ultraverse* #0, *Ultraverse Origins* #1, *Warstrike* #1, and *Wrath* #1-#5.

Second Prize (5 winners)

A complete set of hologram books, including the hologram editions of *Exiles* #1, *Freex* #1, *Hardcase* #1, *Mantra* #1, *Prime* #1, *Prototype* #1, and *The Strangers* #1!

Third Prize (5 winners)

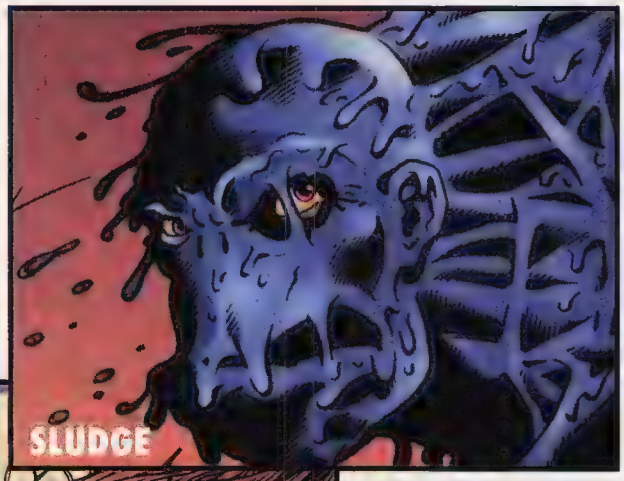
A *Prime Collection* hardcover book signed by writers Gerard Jones and Len Strazewski and artist Norm Breyfogle; a framed Prime poster signed by artist Boris Vallejo; and a complete set of SkyBox Ultraverse Master Series trading cards, including all 14 chase cards.

Fourth Prize (15 winners)

A complete set of the "Break-Thru" crossover series, including *Break-Thru* #1-#2, *Firearm* #4, *Freex* #6, *Hardcase* #7, *Mantra* #6, *The Night Man* #3, *Prime* #7, *Prototype* #5, *Sludge* #3, *Solitaire* #2, *The Solution* #4, and *The Strangers* #7.

Fifth Prize (25 winners)

An Ultraverse T-shirt and cloisonné pin.



SLUDGE

THE NIGHT MAN

SOLITAIRE

PROTOTYPE

PRETTY KEEN, EH? THE WAY TO WIN THAT STUFF IS SIMPLE. ALL YA GOTTA DO IS TAKE A GANDER AT THE FOUR ULTRAVERSE HEROES, MATCH 'EM TO THEIR ALTER EGOS (JUST WRITE THE CORRECT ALTER EGO'S LETTER NEXT TO EACH CHARACTER'S NAME ON THE ENTRY FORM), AND BOOM, YOU'RE IN THE RUNNING!

The Fine Print

No purchase necessary. Contest is open to anyone except employees of Wizard Press and Malibu Comics, their immediate families, and that Tom Mason fella. Print your name, address, city, state, zip code, age, telephone number with area code, and the superhero/alter ego matchups on the official entry form, a three-by-five-inch index card, or a standard postcard. Enter as many times as you like. Mail each entry to Ultraverse Contest, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064. No mechanical reproductions will be accepted. All entries become the property of Wizard Press, and none will be returned. All taxes (federal, state, and local, if any) will be the responsibility of the prize winners. No cash equivalent or substitute prizes are offered. The prizes will be awarded in the name of the contest winners and are not transferable. If any regularly released Ultraverse book published by Malibu Comics after *Prime* #1 and before June 1, 1994, that was not included in the list of prizes above is discovered within six months of the grand prize winner's receipt of the prizes, that book will be made available to the grand prize winner. After the six-month period has expired, Wizard Press will not contribute any further prizes to the grand prize winner. Offer void where prohibited, regulated, or restricted by law in a manner inconsistent with the purpose and rules hereof. Teri Hatcher (with long hair) is much hotter than Sandra Bullock. **All entries must be received at contest headquarters by September 9, 1994.** Wizard Press is not responsible for lost, late, misdirected, or mutilated entries. Odds of winning will be determined by the number of valid entries received prior to the closing date of the contest. The prize winners will be selected in a random drawing from all properly completed entry forms received at contest headquarters. The random drawing will be conducted on September 12, 1994, by Wizard Press.

For the name of the winners, available after September 30, 1994, send a stamped, self-addressed envelope to Ultraverse Winners, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064, or just keep reading *Wizard*!

ALL ARTWORK AND CHARACTERS AND MALIBU LOGOTYPE ™ & © MALIBU COMICS ENTERTAINMENT INC. SKYBOX LOGOTYPE ™ & © SKYBOX INTERNATIONAL INC.

WHEN YOU'RE DONE FIGURING OUT THE SECRET I.D.S, FILL OUT THE ENTRY FORM BELOW AND MAIL IT OFF TO:

The Ultraverse Contest
c/o Wizard Press
151 Wells Ave.
Congers, NY 10920-2064

Move it! Time runs out on September 9, 1994—that's the last day we can receive your entries!

CONTEST

Ultraverse Entry Form

I am:

NAME (PLEASE PRINT CLEARLY) _____ AGE _____

HOME ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE (DON'T FORGET YOUR AREA CODE) _____

My answers are:

THE NIGHT MAN'S ALTER EGO IS: _____

PROTOTYPE'S ALTER EGO IS: _____

SLUDGE'S ALTER EGO IS: _____

SOLITAIRE'S ALTER EGO IS: _____

A NEW MYTHOLOGY

BART SEARS TAKES BRUTE AND BABE OFF *WIZARD'S* DRAWING BOARD TO HEADLINE SEARS'S OMINOUS PRESS COMICS. By Rogers Cadenhead

Ominous Press, the newest company to enter the adventure comics marketplace, hopes that success is spelled with three Bs: Brute, Babe, and Bart.

Fans of *Wizard* should be well acquainted with that trio, since 30-year-old artist Bart Sears has been teaching comics illustration in this magazine through his monthly Brutes & Babes column since issue #10.

Now Sears and his new company, Ominous Press, are taking the main characters from that column, Brute and Babe, and using their story to open up a new universe of comics. "I've put it all on the line with this," says Sears, a 10-year comics veteran who is devoting himself full-time to Ominous. "This is something I've always wanted to do."

A NEW LIFE

Ominous's first comic will be *Brute & Babe: "...it begins..."* While the characters may look familiar thanks to their magazine appearances, this will be the first chance for readers to delve into their lives.

"They're royalty on their world, bound together by their birthright and their destiny," Sears says of Brute and Babe, whose real names are Mael and Auoro. "They were bred to merge; it is their fate, but they don't know when or how it's going to happen."

When *"...it begins..."* hits the stands this summer, it will be published in a unique format that Ominous calls a monument set.

"It's a comic without staples, printed on a heavy-stock paper," explains Sean HusVar, the company's director of marketing. "Each page is called a tablet, and it is slipped into a plastic sleeve in a reusable slipcase." *"...it begins..."* will contain eight two-sided, full-color tablets and will sell for $3.95. Subsequent monument sets will contain more tablets and cost $4.95.

"I was looking for something that was different, something more prominent," Sears says of the novel format. "It's on a very white stock, it's not bendable, and it looks great. This is our premium format—anything that's special or unique will be published in this form. One of the tag lines we're using is that it's a new mythology, cast in stone."

"...it begins..." takes place on the as-yet-unnamed home planet of Mael and Auoro, which is located on another plane of existence. "A major villain wants to merge with Babe," Sears says. "He thinks he's the one in the prophecy—the one who is supposed to merge with Babe, and not Brute. The story opens up the whole Ominous Universe."

So are Brute and Babe some kind of supercouple, as all this talk of merging suggests? Sears is elusive on that point. "They think they are supposed to be," he says, adding that fans won't have to worry about mushy stuff intruding on the action.

The entire Ominous line will share a common background: an intergalactic, interdimensional war. "The whole continuity is an epic struggle between good and evil," Sears says. "There won't be a story of a character on a date with his girlfriend unless there's some bigger reason for telling it. There are set ways I like stories to be told."

As you can probably guess, Sears plans to take a strong role in the production of the comics. He and conceptual designer Michael Morrissey have built up a universe of characters and settings over the years, and they've mapped out nine different titles for 1994 or 1995 release.

One of the first Ominous comics will be *Brute & Babe: Infinity*, which is being released as a minicomic in the direct market version of this issue of *Wizard*. It stars Mael and is part of what Sears calls the "Prophecy of the Chosen." In this book, Brute meets the Molochs, a band of seven undead characters fighting for a dread lord who shall remain nameless.

In addition to *Infinity*, Ominous has two comics scheduled to come out in August. The first is *Brute & Babe: Mael's Rage*, a 32-page comic that includes a seven-page story about a character named Pheros. This story, written and illustrated by Sears and inked by Ray Kryssing, leads in to *Brute & Babe: The Death of Pheros*, a 16-tablet monument set.

In turn, "*Pheros* is a prologue to *Brute & Babe: Omen*, a title that introduces a bunch of other characters," Sears says. "The first three projects are a long prelude to it." *Omen*, a 32-page comic, is scheduled to appear in September.

Sears will write and pencil each debut book. Andy Smith is inking *"...it begins..."* and *The Death of Pheros*, while Mark Pennington is inking *Mael's Rage*.

Unlike the first monument set, *The Death of Pheros* does something different with the back sides of its tablets. "They form the largest splash page in comic history," Ominous boasts in its press material.

Infinity, *Mael's Rage*, and *The Death of Pheros* should give fans an idea of what the Ominous Universe has in store for them. But there's much, much more to come: although the dates may change depending on how well the initial books are received, Sears plans to bring five worlds of adventure and superheroics to fans in the next 12 months.

All artwork and characters ™ & © Bart Sears unless otherwise noted. Photo by Al Ortega.

Mael's Rage?!? **I don't even want to get near Mael's *bad mood*! Just look at the guy—even his *muscles* have muscles!**

Top: The man behind the mythology, Bart Sears.

A BRAND NEW HERO

Pheros, described as a "self-righteous" icon, is considered the most powerful hero of the universe. He was actually introduced in the Creator's Universe card set issued last year by Dynamic Forces, and Sears described the character in his Brutes & Babes column in *Wizard* #29.

"He claims to be the last survivor of an ancient alien race," Sears wrote of the 7-foot-6-inch humanoid. "He possesses a very regal bearing and has limitless confidence."

Pheros's story ties into that of the Megamen, a group of people who use their abilities to break out of slavery on a dying world. "They are the failures of a somewhat twisted experiment. Mankind was dying out and bodies were basically too abused from all the different drugs, disease, pollution...the different problems," Sears says. "Medical science pretty much failed to help them at that point. In a panic, they started the Megamen experiment to try to create and repropagate their life forms."

Instead, it accidentally changed the subjects into grotesque mutated forms which are now used by society as a playground for the wealthy. "The rich can buy a link to their brains and see what life in the bodies is like," Sears says.

A great deal of this story will be told in a *Pheros* series that begins with issue #36 in May 1995 and counts down to issue #1. "It's numbered this way because it is a finite series," Sears says.

Arkon the Giantkiller, to be previewed in November's *Brute & Babe* #1, is scheduled for January 1995. "Arkon is introduced in the *Omen* storyline," Sears says. "He's a medieval warrior who gets caught in a spell and travels through several worlds." His native world is called To'Kir.

Of the characters who are to be a part of the Ominous line, Arkon is his favorite, Sears says. "I'm a large fan of sword-and-sorcery," he notes.

After *Arkon*'s first six issues are released, the company plans something unusual: *Arkon* will switch from a color book to a black-and-white newsprint book with a painted cover. An eight-page story in the front and back will sandwich an illustrated text story about To'Kir. "It's a throwback to the pulps, something I've always wanted to do," Sears says. "There's very little really good hard-core sword-and-sorcery [today]."

The title character of *Intrepid*, scheduled for a March 1995 release, is the oldest hero in the Ominous line. According to Sears, he's an "intense and intuitive" character who fights in the name of justice. "Intrepid is our Sherlock Holmes," he says. "He's incredibly deductive and can figure out just about anything. He's not a normal human: [he's] stronger, faster, resilient...but if he has one main superpower, it is that of deductive reasoning.

"He's the oldest hero in the Ominous Universe and is relentless; he'll generally do anything possible to succeed. He'll use whatever means necessary to nail [the villains]. He's not a killer; he'll go through the justice system to catch his man."

Insidious stars a master villain who is described by Sears as Intrepid's Dr. Moriarty. "Nobody has written a villain book that's worth it," says Sears. "I thought [DC Comics's] *Eclipso* would be, but they made a hero the actual star of it. Insidious is a creative genius—one of the few people in the superhero world who can design and build outrageous machinery and devices."

Sears describes the Ominous superhero

world, home to Intrepid and Insidious, as one much like our own. "There are no hovercraft, floating cars, or beam weapons," he says. Insidious's engineering abilities are thus that much more spectacular. He and Intrepid seem poised for a thrilling rivalry.

"In the war that is going on, they are two who know what's happening," Sears says. *Insidious* is tentatively scheduled for September.

Armorgedden is set on yet another strange new Ominous world. "It's a real dark world," Sears says, "a world where technology had achieved so much that things got way out of hand. It's very brutal—everything led towards war and more machines."

This caused a purging of technology and those who possess the knowledge to maintain it. What's left are the people in control of the Armorgedden armor, "the most powerful weapon ever created by man," Sears claims. The superheroes of this world "are no match for the mightiest of the Armorgedden armor. Most of their powers are so dwarfed by it."

Rather than focusing on a set group of characters, *Armorgedden*, set for a May 1995 release, will follow different protagonists.

One of those protagonists, Nightbeast, is slated to get his own book next year. Sears describes Nightbeast as one of the most powerful characters in *Armorgedden*. "He walks through warriors with ease. Of any of the superpowered heroes, he is about the only one who is effective against the Armorgedden armor." Sears won't say why, only that the nature of Nightbeast's abilities will be revealed in time.

Another series, *Tirrus*, is set in the superhero world. The title group is a collection of intelligent and wealthy altruists who have come together as a multinational conglomerate. Their secret function: "to win the fight against the evil forces who are coming in to take over the world," Sears explains. "They plant things to help heroes."

BIG BUSINESS

As the summer comics season reaches full swing, Ominous is busy putting together its first titles and expectantly watching sales figures. "We're going to wait until September or October to see what the sales are and how we're perceived before making a lot of assignments and final schedules," Sears says.

One pair of writers he expects to work with soon are Jeff Bailey and Marty Golia. "They're now doing a lot of back-and-forth plotting for *Armorgedden*," Sears says. "I've known them for years, and they've been on the fringes trying to break into comics for quite a while."

Sears, who is doing his first pro writing for Ominous, will keep a personal hand in each of the books published by his company. The artist is Ominous's president, publisher, and primary plotter.

"There are a lot of new superhero universes out there, but the one problem those have is that they don't have a direct thread connecting them," Sears says. "They're all fine and whatnot, but each [book] goes off in its own direction. I think that hurts them.

"I feel very strongly that any universe must have one guiding hand. I will plot most of it for a good long time," he says. "Ominous isn't going to be a writer's haven."

If the creator meets his own goals, Ominous will be a storyteller's haven. "I have always been a perfectionist," he says. "It drove me out of comics for a year or two, because I couldn't produce the work I wanted

The various occupants of the Ominous Universe

to do fast enough. That's always been an ongoing struggle."

Sears's love for comics dates back to when he was 10 years old. "The two things I saw that made me want to draw comics were Neal Adams's Batman stuff and Conan stuff by John Buscema."

After finishing high school in Syracuse, N.Y., Sears traveled to Dover, N.J., to attend the Joe Kubert School of Cartoon and Graphic Art. His time there from 1982 to 1983 proved to be invaluable, because of the tutelage and the other Kubert students he came to know as a fellow pupil and, years later, as a teacher there. Some Kubert students who seem poised to have a big impact on Ominous Press are Andy Smith, Ray Kryssing, Mark Pennington, and Wes Merritt.

"When I was there, we had the largest first-year class," Sears says. "It was 60 or 70 people. It was not particularly tough to get in, though you needed to show the right drive and determination."

When Sears was a student, the school was housed in an old mansion. "My first year was spent in a rock-walled basement," Sears says. "It was heaven for me. I don't like any natural light when I work. I get headaches."

Though Sears was a fan of fantasy artist Frank Frazetta, comic legend Jack Kirby, and more recent artists like Brian Bolland and Steve Rude, he was not a part of comics fandom during his break-in years. "I was a reader rather than a collector," he explains. "Most of the comics I bought I found at a corner store that ripped the covers off, and that was fine with me."

The Kubert School operates on a three-year program and awards a certificate of completion after each year. Sears left after his first year, saying that he was "sick of sitting at a table and drawing."

In 1984, 10 years after he first decided to work in comics, Sears was eager to turn pro, so he took samples of his art to Marvel. This was not the first time he had sent the company work. "The first stuff I did was when I was 10 or 11," he says. "I submitted some pages to Marvel and got a nice letter back. They also sent me something to show what real pencils were like."

When Marvel staffers saw his work in '84, they didn't send a nice letter; they sent assignments instead. Sears did an issue of *Sectaurs* and two "biker babes" stories for *Savage Tales*. It was a pretty good start for a 20-year-old newcomer, or would have been had the stories seen print. The titles were canceled before the stories could be published. "Marvel didn't print anything of mine until some of the covers I did in the past year or so," Sears says, referring to the covers of *X-Men Classic* #90-#92 and *Cable* #4. He also recently did the cover and most of the interior pencils of *Silver Surfer* #93.

Sears has drawn books for DC, Valiant, and, most recently, Image.

THE WILD LIFE

Considering the reception his work got at Marvel, Sears now thinks he could have gotten some great assignments from the publisher had he tried. "I should've pushed a little harder. All of the editors were interested in my stuff," he says.

Instead, Sears went to work for a small publisher, Pied Piper Press, illustrating *Hero Alliance* stories during the black-and-white boom. Though the print run was small and fan interest scarce, Sears was pleased with the assignment. "I liked the stuff," he says.

At this time, Sears started finding new avenues to pursue in his illustration career. He drew several *Marvel Super Heroes* projects for game publisher TSR and began designing toys for Hasbro.

"I designed the visuals for all of the C.O.P.S. toys and some G.I. Joes," he says. Sears continues to do preliminary work on Toy Biz X-Men figures and World Wrestling Federation characters.

He returned to comics by doing *Judge Dredd* covers for Fleetway/Quality, which was reprinting the material in the U.S. He also did two art portfolios based on Robert E. Howard's Conan fiction.

Ominous's *Arkon* draws from the wealth of settings that writers like Howard introduced. Sears says he's beholden to the writer for other reasons, too. "I love his work," he says. "The pictures he brings to mind are so vivid they are almost poetic. I'd describe him as a major influence on everything I try to do."

Eclipso and *Justice League Europe* ™ & © DC Comics. *X-O Manowar* ™ & © Voyager Communications Inc. *Violator* ™ & © Todd McFarlane Productions Inc.

Brute & Babe "Infinity"

Brute & Babe "The Augury"
The Ominous Press Preview

BART SEARS IS OMINOUS PRESS

Ominous Press, all characters and their likenesses are copyright © and trademark TM Bart Sears, 1994.

The C.O.P.S. figures brought Sears to DC's attention. When the publisher acquired the rights to a C.O.P.S. comic, Sears was asked to illustrate it. "I was getting the itch to get back in," he says. "The main thing I like to do is storytelling."

He was assigned issue #4, then #3. "That should've given me an idea of how things would work in the industry," he jokes.

Sears then did a *Spectre* story, and was in line to do a monthly series featuring the character. He wasn't upset when it didn't work out. "I liked the Spectre, but he didn't seem to have much direction," he says. "I like stories that deal with heroes."

He then did the artwork for the third issue of *Invasion!*, DC's megacrossover, and was hired to draw the comic for which he is perhaps best known: *Justice League Europe*.

Sears worked on the first 12 issues and returned for #15-#19 and #23-#28. "That was the first big stuff I did," Sears says. He liked collaborating with plotter/breakdown artist Keith Giffen on the light-hearted series, though it was an odd assignment for him considering his preferences. "The two things I never wanted to do were funny comics and team ones," Sears says. Even so, "I enjoyed doing it.... Working over Keith was always good. He's a very clear, crisp storyteller."

By this time, Sears had established a bright reputation in comics. He did a story with Mike Barr in *Batman: Legends of the Dark Knight* #21-#23 and also worked on three issues of the monthly *Eclipso*.

STRICTLY BUSINESS

After some additional DC assignments, he went to Valiant and worked on two heralded issues of *X-O Manowar* and two of *Turok, Dinosaur Hunter* during an extremely bright period for the company.

"I went in to Valiant and told them how I wanted to work," says Sears, who was seeking to spend more time on fewer projects so he could focus on the work. "They talked me into agreeing to do monthly work, and played on my need for financial stability."

Since Sears is a fan of confident, aggressive heroes, Aric was a perfect character for him. "He's a lot of fun," the artist says of X-O, "but to draw him right takes a while."

The arrangement with Valiant, though, was a short one. "Before I went to Valiant, I had been burning out for a long time in comics," Sears says. "When I had left DC, I was trying to find someplace to work the way I wanted to and still exist financially, and I thought it was going to be [Valiant]. But I let them sway me with different promises. I went in telling them what I wanted to do: long-term projects with long-ranging deadlines. The first three weeks were fine; I was working the way I wanted to work, with my delusion still in my head, I guess, wondering when they were going to realize that I was moving as fast as [I] had wanted to. Then I started to just crank the stuff out."

"We remember things quite differently," says Marty Stever, Valiant's vice president of marketing. "But we wish Bart the best of success with all of his future endeavors."

The latest Sears project to hit the stands was Image Comics's *Violator*, the *Spawn*-spawned mini-series. He says that Image co-founder Todd McFarlane had wanted him to be a part of Image since Sears departed from DC, but commitments kept him from working for Image. "I didn't have the financial freedom to do that," Sears says.

"I'd like to show people that comics can be a lot more exciting than most of them currently are, and have a lot more to them storywise and contentwise. What I'm doing isn't really comics; it's heroic sagas."
—Bart Sears

Like his Valiant stint, Sears's *Violator* work also came to an abrupt halt. Sears says he doesn't know exactly what happened. "When I took on the project, it was with a no-deadline thing, which was what I wanted," he says. "And Todd got hot for a deadline, I guess. Apparently I didn't move fast enough. I finished the second issue in January and he called me in February and told me I wasn't doing the third. But he's the boss." McFarlane has no comment on Sears's involvement with *Violator*.

Though Sears has stopped accepting freelance assignments in order to get Ominous Press off the ground, he plans to continue his instructional column in *Wizard*. "I'd like to keep doing Brutes & Babes as long as is humanly possible," says Sears, who enjoys both teaching lessons and the reader feedback he gets. Work is under way on a compilation book of the columns, to be titled *Brutes & Babes: Learn To Draw Powerful Comics*.

The column is in some ways a continuation of his own course instruction at the Kubert School in 1990-91. "I had always wanted to teach," Sears says. He describes the teaching experience as both "fun and frustrating."

One reason it was frustrating was because he didn't have enough time to prepare properly for classes. Another: "Kids not taking it seriously." Though the artist is proud of his affiliation with a comics-specific school, Sears says that it's only one way among many for an artist to learn the craft. "There are so many more opportunities now in comics than there were when I started," he says. "If you have the talent, you're going to make it whether you go to school or not."

Working on the Brutes & Babes column for *Wizard* has helped Sears by making him think about his actions at the drawing board. "Just writing the article takes a lot of thought and preparation," he says. "When I'm working on a book, I don't think about how it's done and why I do it."

It may take some time for the collection of his columns to be released. "It's been tentatively scheduled for over a year now," says Sears, who explains that a full workload has delayed the book's production.

AN OMINOUS FUTURE

That workload won't be easing up if Ominous enjoys the kind of success it thinks it can achieve.

"As far as the industry goes, people are a little leery, but we feel readers are looking for something new," says Ominous Marketing Director HusVar. "This is wildly different—we're going to show the industry."

Sears believes that his company can make its mark in the field. "The stories are designed and written to pull you in," he says. "It's like reading a movie. Since May 1993, when the speculators were run out [of the market], the comics industry has been kind of quiet, waiting for something new to sink its teeth into."

As for the future of Ominous, Sears is straight as an arrow: "I'd like to establish a solid readership base, not a collector base. I'd like to show people that comics can be a lot more exciting than most of them [currently] are, and have a lot more to them storywise and contentwise. What I'm doing isn't really comics; it's heroic sagas." ☆

Rogers Cadenhead is a freelance writer based in Fort Worth, Texas.

NEW! MAGAZINE

OFFICIAL COLLECTORS' EDITION

STAR WARS GALAXY MAGAZINE

Special First-Time Offer!

RESERVE YOUR DELUXE COLLECTORS' EDITION

- *NEW* Comics Stories From Dark Horse
- *NEW* Interviews
- *NEW* Fiction From Bantam
- *NEW* Movie Update
- *NEW* Electronic Gaming Tips
- Published By Topps Publishing and Authorized By Lucasfilm
- Dazzling Full Color
- Awesome Photos & Artwork
- Collectible Giveaway Inserts

...Plus Much More!

Don't miss the premiere issue of this spectacular quarterly magazine. The excitement begins in October at your local comic book shop. All you have to do is fill out this reservation coupon and leave it with your local shop manager.

Do it by early August and your comics shop should guarantee they'll get you the Deluxe Collectors' Edition version – complete with a Topps Finest STAR WARS trading card, special poster and other bonus surprises. (Issue #1 Deluxe Collectors' Edition is available only in comics specialty shops.)

CLIP OR COPY

ISSUE #1 RESERVATION COUPON

☐ *Yes!* **ATTENTION:** COMICS SHOP MANAGER, PLEASE ORDER AND PUT ASIDE FOR ME ONE COPY OF ISSUE #1 OF **STAR WARS GALAXY MAGAZINE** -- Deluxe Collector's Edition version.

Let me know as soon as it comes in.

PLEASE PRINT CLEARLY

NAME: _____

PHONE NUMBER: _____

One copy isn't enough. Put aside _____(total # of copies) for me.

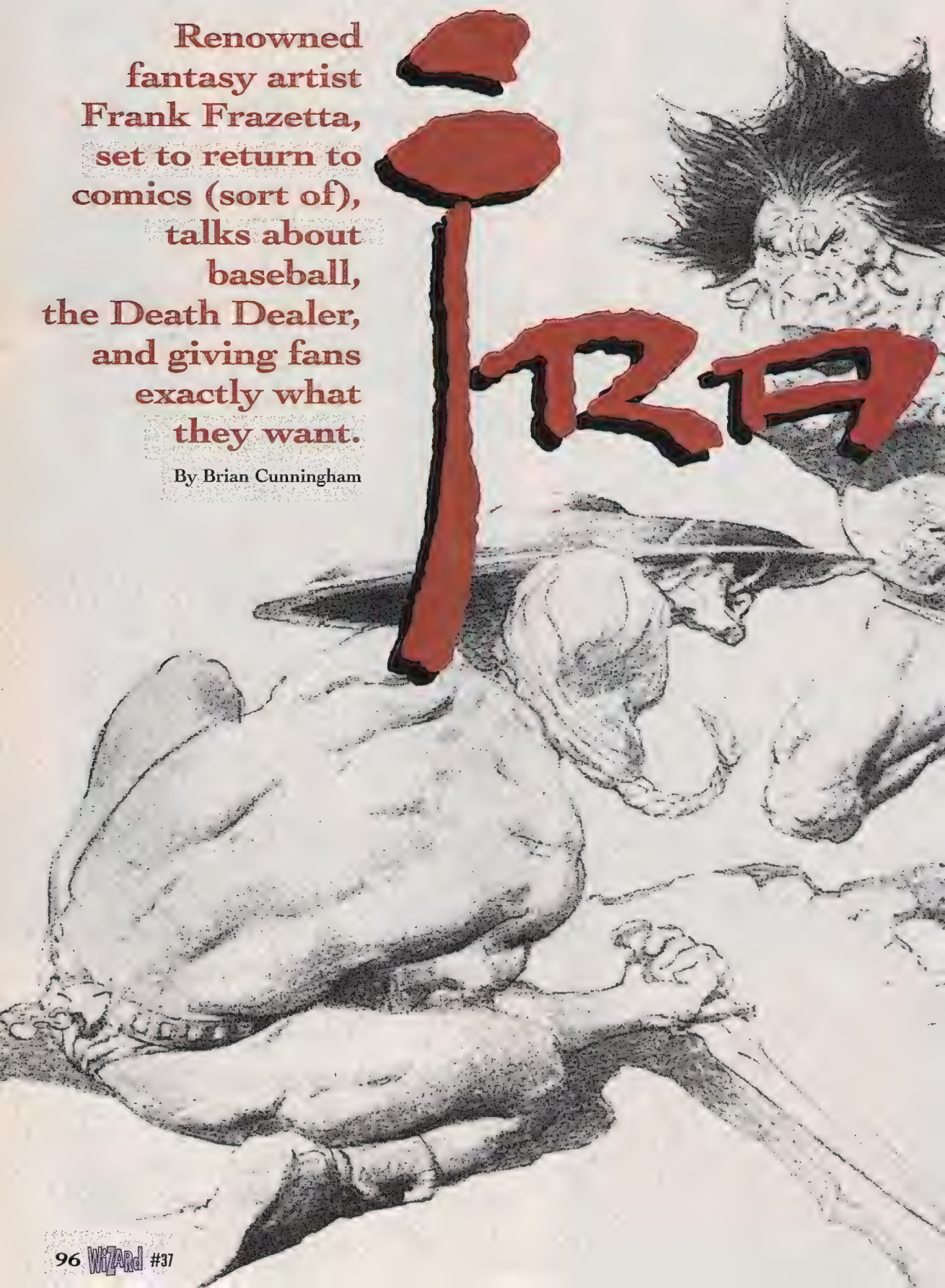
Topps Publishing

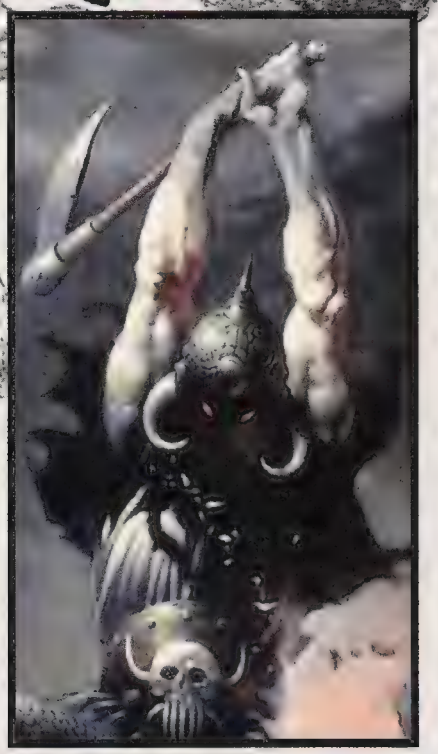
®, TM & © 1994 LUCASFILM LTD. ALL RIGHTS RESERVED. USED UNDER AUTHORIZATION.

¡RA

Renowned fantasy artist Frank Frazetta, set to return to comics (sort of), talks about baseball, the Death Dealer, and giving fans exactly what they want.

By Brian Cunningham



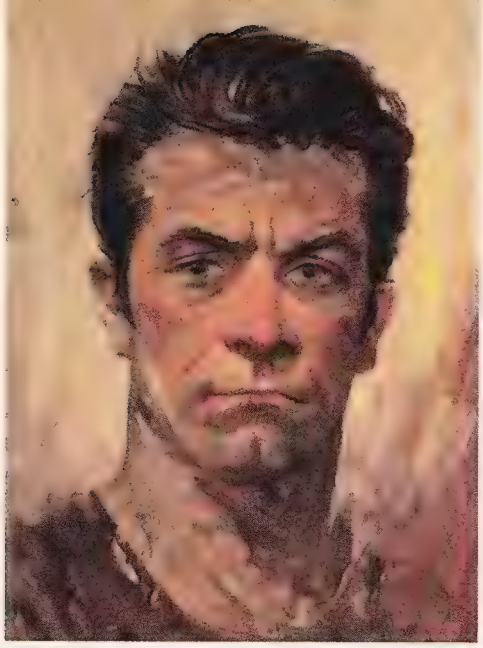


"It seems that the images I create precede me and everybody imagines that I am the images that I draw," says artist Frank Frazetta. "Of course, nothing could be further from the truth."

And he's right. Despite the fantastic beasts and barbarians in his famous drawings and paintings, and despite his reputation as a legend, master of his craft, and art god, Frazetta happens to be an amiable man who laughs a lot. Like anyone else might, he watches *Seinfeld* and *Frasier* on TV Thursday nights, follows the New York Mets during the baseball season, and takes pictures of his grandchildren.

Unlike most people, however, he is also arguably the finest of fine artists of the 20th century. Whether it be a pencil drawing or an oil painting, Frazetta's work engrosses the viewer with his titillating style, taut composition, and torrential action scenes. His work has inspired practically every fantasy, science fiction, and comic book artist around today.

All artwork and characters ™ & © Frank Frazetta unless otherwise noted.



Left: A self-portrait painted after a day of rejections. Opposite: The first three paintings, in order, of the Death Dealer series, perhaps Frazetta's most well-known work.

Return Engagement

And now, a man of 66, he's returning—well, sort of—to a medium he hasn't been a part of since the early '50s. This August, Verotik Publishing is publishing *Frazetta: Illustrations Arcanum*, a paperback that the company hopes will lead to more Frazetta publications. Verotik also plans on publishing a comic in early '95 based on the title character from Frazetta's popular 1973 *Death Dealer* painting.

Verotik, headed up by high profile heavy-metal-rocker-turned-publisher Glenn Danzig, is out to introduce a new generation of fans to Frazetta's work and concepts, and the 72-page *Arcanum* is an excellent start. In this collection of his most recent pencil drawings, Frazetta turns what he terms a "lost art form" into an artist's true vision unaltered by ink or paint.

While pencil drawings and Frazetta are old friends, *Arcanum* is a bit of a novelty for him. "It's kind of a first in that I don't think that I've ever really done an entire book devoted strictly to pencil drawings," he says. "But it's unlike what you might expect. I mean, generally when you think of pencil drawings, you think in terms of just sketches, but these are very, very complete. There's lots of shading...they kind of look like paintings reproduced in black and white.

"It's a lot of fun... I'm not trying to tell a story here. It's for people who enjoy my style, my technique—that's about it. No great message here, it's just for people to enjoy the images and have some fun with it."

Arcanum's contents should please Frazetta's older fans in particular, as he's kept to the fantasy genre. "I try to keep it where people are familiar with certain things that I do well, rather than go out into left field somewhere. I think that I gave them precisely what they like most: beautiful women, creatures, demons, and what have you. Left field, to me, really means doing something that might be disappointing. I mean, I might get a little too contrary for their benefit, but they love this sort of material, and by the way, so do I.

"I enjoy doing what I do, what I have done all these years. It's a subject that is an awful lot of fun, and you can be creative. You know that covers a lot of territory when I talk about demons and women and monsters and creatures. This is what I do. You wouldn't want me to paint portraits, would you?"

He pauses, then chuckles. "Well, not that I haven't done that. I simply don't get very excited about it."

In January, Verotik will release the first issue of *The Death Dealer*, a 44-page quarterly book that will be plotted by Danzig, with a scripter yet to be determined. As for who's going to draw the book: "We've got this young fellow that I really think highly of—Simon Bisley," a self-proclaimed Frazetta fanatic. "Danzig and I came up pretty simultaneously with that name. I like what I've seen, and with a little restraint, I think he's perfect."

While many fans would sink their teeth into a book drawn by Frazetta, lamentably, his involvement will mostly be limited to a supervisory role. "I really want nothing to do with the comic work. Hopefully, it could be a successful thing, and [I'd] leave it at that. I've got enough to do with my painting and other things." However, "I may do covers," he says.

When asked what appeals to him about the Death Dealer, he responds, "Actually, the only thing that appealed to me was the fact that the very first painting I did [of him] was highly successful. And it was meant to be a one-shot thing, an artist's interpretation of death on a horse. If a warrior—one of my typical warriors—was dying on a battlefield and looked up, he would be looking at death straight in the eye."

Even if its artist didn't, many found *Death Dealer* intriguing: Frazetta believes that the painting "comes awfully close" to being his biggest commercial success. "It seems that it has such tremendous appeal to people. I've gotten letters by the score from clergymen to people on death row to the Third Army corps which adopted [the Death Dealer] as their emblem."

The Death Dealer character also proved popular enough to inspire four novels. Tor Books published the paperbacks, which were written by James Silke under the supervision—and covers—of Frazetta. "People seem to like and get excited about [the Death Dealer], and Glenn's very excited about it," he says. "People are always approaching me to do these things. I'm kind of a lazy guy in a sense that I don't like to get tied up with too many projects. I'm not lazy when I actually work, but I get a little intimidated by making too many promises."

So what appealed to him about Danzig's proposal? "Well, I think it might make money, for one thing, and I think fans might love it. Certainly Simon Bisley's excited about it."

Danzig was introduced to Frazetta by the artist's wife of almost 38 years, Ellie. She runs the Frazetta Art Museum in East Stroudsburg, Pa., near Frazetta's eastern Pennsylvania home. Danzig was a frequenter of the museum, which opened in 1985 and houses most of Frazetta's famous paintings, and asked to meet the artist. Frazetta said that Danzig's enthusiasm persuaded him after a few conversations to supervise comics based on his concepts. "I guess as long as I don't have to do the work," he muses.

When asked if he plans to have a part in more comics after *Death Dealer*, he replies: "I may. If Glenn pushes me hard enough, I may create some other characters."

While comics have changed a lot since Frazetta was last involved with them, Frazetta isn't fearful of reader acceptance. "Hopefully, I think if anything is well done, people will acknowledge it and enjoy it," he says. "I'm going to supervise it, and I am kind of an old-fashioned guy. I don't like some of the new styles; I don't think they read very well. So I may be biting off more than I can chew here; I'm not really sure. I certainly don't worry about it.

"I'm not crazy about the way they approach [comics] anymore. There're too many funny panels and all that. I'm totally confused. You've got panels running up and down, in and out; I don't know what the hell's going on. And the books are awfully thin, too, I might add. I see some nice artwork, but I just wish I could see a little more simplicity. Everybody's involved with the trick effects and funny color and superheroes. It's kind of boring; it's kind of wearing thin, I think. The old-fashioned way: move from one panel to the next. I love that. As a matter of fact, if I have anything to say about this comic, *Death Dealer*—and I have everything to say about it—it's going to be pretty old-fashioned. We'll just see if the young world is ready for it."

Private Life

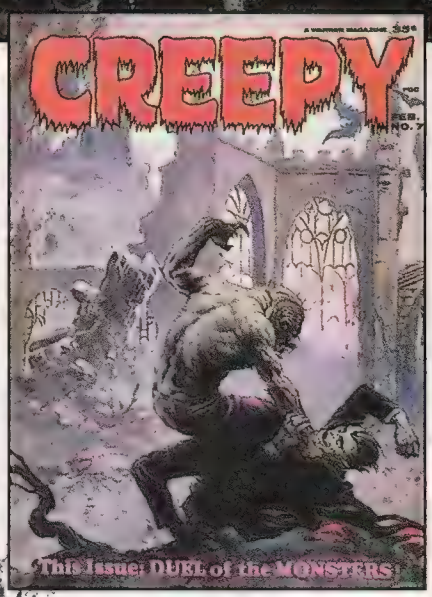
Frazetta's career began at around the same time he learned to walk. A child prodigy, at age 3 the Brooklyn, N.Y., product sold his advanced artwork to relatives. He often drew his favorite comic characters, Tarzan and Popeye. When he was 8, his teachers persuaded his parents to enroll him in the Brooklyn Academy of Fine Arts, a small but exclusive school, where Frazetta met his mentor, classical artist Michael Falanga.

At 16, after Falanga died, Frazetta became an assistant to John Giunta, working on fill-ins for comic books. After a time, he convinced Giunta to back a concept that Frazetta had originated eight years earlier. Baily Publishing Co. published Frazetta's feature, "Snowman,"

Famous Funnies © Eastern Color Printing Company

Above and Right: Two of the Buck Rogers covers that Frazetta did for *Famous Funnies* in the '50s.

Below: "Behind us came the fighting men of Ugor." An illustration from Edgar Rice Burroughs's *A Fighting Man of Mars.*



© 1965 Warren Publishing Company

A 1965 cover for *Creepy* magazine.

in 1944 in *Tally-Ho Comics* #1.

Why did he enter comics? Frazetta laughs. "I don't know. Comics were very popular. That's before television, you know. That was the entertainment media in my time. It just seemed so much fun. And that was the place to go."

In 1948, Frazetta drew his first adventure story in *Exciting Comics*, published by Standard Comics, starring Judy of the Jungle. "I really wasn't qualified at that point," he admits, "but you could see the potential. But I began to learn really quickly, and then I did this book called *Thun'da* [in 1952]. I did the entire book. In fact, I even created the character. It's not unlike a Tarzan-type character."

Frazetta drew comic book covers for much of the early '50s. In 1954, his work came to the attention of *Li'l Abner* creator Al Capp, who offered Frazetta "mucho money" to ghost the artwork on the Sunday newspaper strip. Frazetta left comics and spent the next nine years ghosting, whereby he would produce artwork for Capp, and Capp would get the credit. He admits that, although it was a steady paycheck, it was a mistake to take the job. "When Capp and I split, I was looking to do comics again," he says. "But it was kind of difficult to break in again. The styles had changed, so I wound up struggling. Working with Capp was kind of destructive. He had such a strong style that I forgot how I used to draw. So I had to relearn. It took about a year or so."

Frazetta's next job was the *Little Annie Fannie* humor strip in *Playboy* magazine, done with Harvey Kurtzman and Will Elder. Frazetta worked exclusively on the women in the strip. He was then doing a job "here and there" for EC Comics's *Mad* magazine when his friend, artist Roy Krenkel, told him about how paperbacks, science fiction, and fantasy were becoming extremely popular.

At this point, in 1964, Frazetta began hitting his stride: he drew his first paperback covers, for the Edgar Rice Burroughs's Tarzan novels published by Ace Books. He left Ace, though, for Lancer Books, because Lancer paid him more money than Ace, let him keep his artwork (a practice that was unheard of at the time), and treated him "like a king," he says.

Frazetta was commissioned by *Mad* magazine in 1964 to paint a parody advertisement for "Blecch" shampoo, featuring Ringo Starr of the Beatles.

© E.C. Publications

CHRONIC VEROTIK

As this issue went to press, we learned that Verotik Publisher Glenn Danzig did indeed press the right buttons with artist Frank Frazetta, as far as additional comic projects go. Verotik Editor-in-Chief Valerie Jones says that Frazetta has agreed to supervise a comic based upon the title character from his 1967 *Berserker* painting. Also, according to Jones, Frazetta is creating an all-new barbaric character for another comic book. Creative teams for these books have not been selected yet. Verotik is also discussing a book starring the Black Wolf character from Frazetta and Ralph Bakshi's 1983 animated film *Fire and Ice*.

However, Verotik won't publish Frazetta material exclusively. In October, it plans to publish a monthly horror/fantasy anthology entitled *Verotika*, which will feature work by Simon Bisley, Grant Morrison, Rex Miller, Nancy Collins, Dœrick Gröss, and Kelley Jones, among others.

In November, Verotika will release the monthly *Satanika*. A creation of Danzig's, it will be co-written by Danzig and David Quinn (*Dr. Strange*) and is about a half-human/half-demon adventurer. Another Danzig-spawned character is Goth, a man-made demon, who will receive a monthly book in November. Lastly, *Phantom Lady* will be a 64-page one-shot book shipping in October that will reprint classic "good girl" comics from the 1940s and '50s and contain all-new pin-up artwork by sexy-girl artist supreme Adam Hughes.

—Brian Cunningham

In part because of that treatment, Frazetta produced work for Lancer that made him famous. His now-legendary covers for Lancer's Conan books depicted heroic warriors, erotic women, and fearsome beasts, all of which established Frazetta as the world's premier fantasy artist. That status was later cemented when he won the Hugo Award for best artist in 1966 and the World Fantasy Award for best artist in 1976.

Frazetta considers himself not a commercial or comic book artist but a fine artist "working in all the wrong fields. Really, I think you'll see in the long run that my work will be judged that way, as long as [critics] stop concerning themselves about subject matter and that sort of thing. Sure, I create images, and a lot of the subject matters are hokey, but what I've done is create many pieces of art that are really very intellectual; it is very difficult to please everyone. Y'know, it's rather easy to be accepted by comic book fans and paperback readers, but in my heart I'm a fine artist." He hopes this will become more evident in October, when a showing of Frazetta's art is set to open in New York City's Alexander Gallery.

Sketch Artist

Frazetta seems comfortable working in most media. "Certainly the easiest medium would be pencil. I have a lot of fun with that. Pen and ink is more difficult; you have to do it steadily and I don't have time to do it steadily. And of course, painting is very rewarding. Other people just seem to be more impressed by it. It has color and it seems rich, more important. But I hope maybe to change that with these pencil drawings [in *Arcanum*]."

When discussing his sentimental favorite painting, *Cat Girl*, Frazetta compares drawing a sequence of events in a comic to capturing one moment in his paintings. "The painting, in a sense, is more difficult because you've got to make it all happen in one picture. You've got to have a beginning, a middle, and an end. And in a comic book, you've got a couple of panels that you can run your way through. If what you're drawing doesn't seem to work in one panel, then you go to the next one and you go to the next. To tell a story is rather easy, but to tell a perfect story in one single drawing or painting and then have to think in terms of light, shadow, color, composition, design...that's rather difficult."

He says it's hard to pinpoint his favorite subject matter. "I've had a lot of fun with beautiful images and women and things that are prim-

PAINT THE TOWN RED!!

LIMITED EDITION RED CARTRIDGE while supplies last

ROOFTOP RUMBLE!

VENOM™ AND MORBIUS™ SWING INTO ACTION!

VENOM™ CLEANS UP CENTRAL PARK!

THE LONG ARMS OF THE LAW!

GIVE ME LIBERTY OR GIVE ME CARNAGE™!

EAT PUMPKIN, WEBSLINGER!

CAPTAIN AMERICA™ THROWS HIS MIGHTY SHIELD!

CARNAGE™ ROLES???

TM & © 1994 Marvel Entertainment Group, Inc. All Rights Reserved. Nintendo, Super Nintendo Entertainment System and the official seals are registered trademarks of Nintendo of America, Inc. © 1991 Nintendo of America, Inc. Sega & Genesis are trademarks of Sega Enterprises, Ltd. All Rights Reserved. Acclaim is a division of

MARVEL COMICS
SPIDER-MAN® VENOM™
MAXIMUM CARNAGE
COMING SOON!
SUPER NES® GENESIS™
Acclaim Entertainment, Inc. ® & © 1994 Acclaim Entertainment, Inc. All Rights Reserved. All Songs Published By We Get Sued For Our Music/Chrysalis Music/ASCAP. Green Jelly appears courtesy of Zoo Entertainment. (P) 1993, 1994 BMG Music. All Rights Reserved.
Acclaim
entertainment inc.

More examples of Frazetta's work in the realm of fantasy art:
Above: A pencil drawing from *Arcanum*.
Upper right: *The Silver Warrior*.
Lower right: *Berserker*.
Lower Left: *Indomitable*.

itive. If I have to make a choice of what I like to do best, [it's] action; I'm good at it. When you're good at something, you like doing it. I don't like to pose models or any of that sort of thing. I like to create images out of my head."

And what exactly does he use as inspiration? "Good question," he says, and pauses before answering. "I need very little to inspire me. I've got a well here in my mind that just brings [the images] up on demand, and I have no way to answer that question. I haven't the foggiest. I kid you not. I might have baseball on my mind and you could be next to me saying, 'Do something, Frank,' and suddenly I just reach in and start developing images in my head: anything that I think might be of interest to you, in this case, and the ideas simply grow. I think of creatures and things and women. I think of things moving around, something that might be exciting, wonderful...and it's just endless."

Incidentally, if you're wondering how Ellie Frazetta feels about all of the beautiful women in her husband's work... "No, she loves it," the artist laughs. "She's my biggest fan."

It's not difficult to get Frazetta to talk about the numerous contemporaries who emulate his style. "I think it's very flattering," he says, almost like a proud parent. "I feel very complimented. I think they're all good in their own right. I couldn't expect them to do what I do. I don't even know why I do what I do."

But he dissuades rising talent from mimicking his approach. "There can only be one Frank Frazetta," he explains. "Don't be a second-rate Frazetta; be a first-rate you."

Frazetta has utilized his own talents on several movies, painting the posters for *The Gauntlet*, *After the Fox*, and the animated *Fire and Ice*. For the last, which he co-produced in 1983 with director Ralph Bakshi, Frazetta choreographed the fluidly kinetic action scenes and worked with over 40 artists. While the film is revered by fantasy fanatics, Frazetta says it was imperfect. "There were two people working and we had our own ideas; sometimes I didn't agree with [Bakshi] and sometimes he didn't agree with me. I guess I'd only be happy if I did the whole damn thing myself. That doesn't mean it'd be great. But [*Fire and Ice*] had its moments, I guess."

The Natural

It was once possible that Frazetta's name might be connected with a professional baseball player instead of a professional artist. A natural athlete, Frazetta grew up as a fan of the Brooklyn Dodgers baseball team. He was offered a professional baseball contract by the New York Giants when he was 19 but turned it down. Imagine for a second: instead of the artist who paints a mean barbarian, or instead of famous Giants like Willie Mays or Mel Ott, we might be hearing about the Frank Frazetta who hit .330 with 50 homers.

"I'd rather play baseball anyway than draw," Frazetta admits. "I kind of got talked out of [signing the contract] by some older fellows who'd gone that route. They said, 'Oh, you'll hate it; you'll wind up traveling on buses all day in some faraway place like Texas. You may be there for years.' I said, 'Oh, good grief, I don't think I'd like that.' And in those days, you weren't offered a huge bonus. There was a maximum offer which was, like, $3,000. That was it. And although that was pretty good in those days, it's not like today. I mean, if I [now had] the capability I had then as an athlete, I'd probably be offered a million bucks or more. Now *that* I could tolerate," he jokes.

Even if he had become a baseball player, he still would've painted on the side. "I would've been doing them all winter long. What do you think I did all my life, anyway? I mean, when I was doing all this art that you've seen, I was still playing ball...only I wasn't getting paid for it.

"As you get older, you kind of give up on that stuff and you start to like golf a lot," he says. "I can still hit and I can still throw. And I can still run, believe it or not! If you ever came out [to my home], you'd see I still have a stickball court here. I built a big backstop and painted a white box that represents home plate."

But his interests don't stop at baseball. Aside from playing golf, "I am just fascinated by photography and cameras," he says with youthful enthusiasm. Yet his intellectual side soon emerges when he's asked if photography influences his paintings. "Not at all," he says. "All I use [it] for is taking baby pictures of all my kids and their kids, and that's all I ever did with it. I'm not going to pretend I didn't pose myself once or twice in the past, but generally speaking, I don't want to rely on that stuff. What happens is, if you start relying on photography and posing yourself and models for everything you do, you soon forget how to draw. And I've seen it happen, and I don't want to do it. You've got to sit there and think.

"Once in a while, you may have a particularly tough problem that you can't solve. Then it might be OK to take a look at the way your hand works or [look at] something that has some rather difficult lighting. It's OK, but to have it become part of your approach is bad. I've seen too many artists get ruined by that. It begins to look like a photograph. And it gets so that they get so damn lazy that they don't even think anymore...they just take a picture."

Frazetta also enjoys a good movie, his all-time favorite being the original *King Kong*: "It just grabbed me and it still grabs me. It's a wonderful fantasy." His fascination with the film and its star has spilled over into a number of his paintings.

"I could pick another favorite, *Night of the Hunter*, which is a great Robert Mitchum picture, directed by Charles Laughton back in 1951. Very, very wonderful and artistic picture. An absolute gem."

As for more recent films, Frazetta says he mostly catches them on videotape. "I still enjoy the first *Jaws*. Some of the Arnold Schwarzenegger movies, like *Predator*, are good; some of the great love stories are good. Any Jack Nicholson movie is usually good. *Godfather* and *Godfather, Part 2* I loved. I thought they were brilliant. Like everybody else, I think I like what most people like."

So, as a self-proclaimed movie buff, who would play Frazetta in a movie about himself? He ponders: "I've always been a rebel, and a lot of people think I'm this big mystery man and I'm not. I'm kind of a private guy, that's all. You do the casting."

As for Frazetta's immediate future, he plans on moving his home and museum to a Florida island before year's end. Instead of being open on Saturdays, as in the past, the museum will be run on an "appointment-only" basis, to allow his wife Ellie, who has run the museum since its opening, some time to relax. "She's going to take it easy now," says Frazetta. "I don't want her to work any more; she's worked her fanny off for a long time."

Although he feels satisfied with his career as a whole, Frazetta says, "The only regret I might have is that I wasn't productive enough. But I enjoyed life and I had a lot of fun. I never would've spent every living day sitting here drawing. I did what I had to do when I had to do it and it knocked people out. The whole world went crazy. What the hell more can I do?" he chuckles. "I feel at a certain point all I can do is more of the same. What would that prove?

"I've tried to make [all my paintings] great. I don't always succeed, but I do feel I've been pretty successful," he says.

And in the end, Frazetta sums it up best in a quote taken from Comic Images's Frazetta card set: "I would like to be remembered for what I do best, and that would involve imagination more than technical skills. [The critics are] not going to acknowledge that I was the best draftsman who ever lived, or that he painted the most beautiful women, or even the most heroic figures, but that he made the most unbelievable things believable." ☆

[To order prints of Frank Frazetta's paintings, send $3.50 for a catalog to: Frazetta Prints, PO Box 919, Marshalls Creek, PA 18335. For more information on the showing of Frazetta's paintings, call the Alexander Gallery at (212) 472-1636.]

CHAOS! COMICS™

COMICS & SPECIALTY ITEMS

LADY DEATH

1 VELVET (SIGNED, LTD TO 2000) $80
1 COMMEMORATIVE (SIGNED, LTD TO 5000) $100
1 UNCUT COVER SHEET (SIGNED, LTD TO 100) $400
SWIMSUIT EDITION SIGNED (LTD TO 2000) $45
SWIMSUIT EDITION VELVET (SIGNED, LTD TO 2000) $100

LADY DEATH

SWIMSUIT EDITION VELVET $75
PROMO CARD (SIGNED, LTD TO 1500) $40
POSTER (COVER OF #1, SIGNED ED. LTD TO 1000) $75
LIMITED HARDCOVER (SIGNED, LIMITED TO 500) $75
1994 CALENDER $25

EVIL ERNIE

0 PLATINUM ETERNITY $75
1 SPEC LTD ED RESURRECTION $100
1 GOLD ASHCAN (SIGNED, LTD TO 2500) $75
$50

ALL REGULAR EDITION CHAOS! COMICS ARE ALSO AVAILABLE, INCLUDING LADY DEATH #1 AND EVIL ERNIE ETERNITY SERIES. INQUIRE FOR PRICES. ALL SIGNED ITEMS COME WITH A CERTIFICATE OF AUTHENTICITY.

ORDER OVER $200 OF CHAOS! COMICS MERCHANDISE FROM CAVALCADE TO RECEIVE A SPECIAL LIMITED EDITION CHAOS! AT CAVALCADE T-SHIRT. CALL FOR DETAILS!

ALL PRICES SUBJECT TO CHANGE WITHOUT NOTICE.

TO ORDER, SEND CHECK OR MONEY ORDER FOR ITEMS WANTED PLUS $5 SHIPPING TO COMIC CAVALCADE. TO ORDER BY VISA, MC, OR DISC, PLEASE CALL. WE HAVE THOUSANDS OF OTHER ITEMS IN STOCK. CALL OR WRITE ABOUT THE BOOKS YOU NEED, OR SEND $1 TO RECEIVE OUR LATEST FULL COLOR CATALOG.

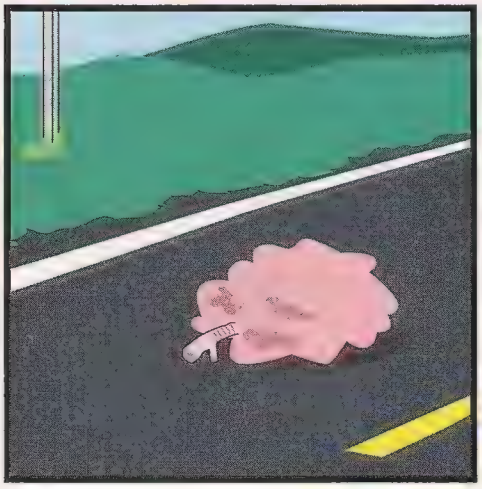
COMIC CAVALCADE
The Back Issue Experts™

502 E. JOHN ST. CHAMPAIGN, IL 61820
PH 217-384-2211 FAX 217.384.2216

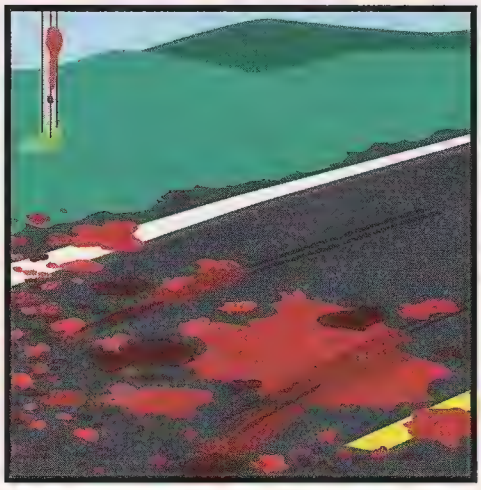
The Cavalcade logo & "The Back Issue Experts" are TM & © 1994 Comic Cavalcade Inc. All other properties are TM & © 1994 Chaos! Comics.

YOUR BRAIN

(IF SOMEONE WERE TO TAKE IT OUT OF YOUR HEAD AND PUT IT ON THE HIGHWAY)



YOUR BRAIN ON DRUGS



WIZARD says no to drugs.

GET A PIECE OF THE ACTION
CHECK OUT SEPTEMBER ISSUES OF FANTASTIC FOUR, IRON MAN, WAR MACHINE AND FORCE WORKS...
...AND GET A FOUR-COLOR ACETATE PRINT AND A CHANCE TO WIN MORE COOL STUFF FROM MIGHTY MARVEL!
MARVEL
ACTION HOUR
These issues come polybagged with a 16-page preview of the animated series and chance to win exclusive animation sericels and Marvel Action Hour scripts signed by Stan "The Man" Lee.
And don't miss the premieres in September of two Marvel Action Hour comics The Fantastic Four and Iron Man. This fall, they're the heroes everyone will be watching!

TOYING around • around • around • aroun

WITH SEAN AUNE

YOUNGBLOOD TOYS

Rob Liefeld is giving two of his creations to Todd McFarlane. Well...actually, Liefeld is letting McFarlane's Todd Toys make action figures out of Chapel and Badrock, expected to be released with the company's second wave of figures in spring '95.

Liefeld is excited about this new venture in toyland: "Let me tell ya—these Todd Toys are the most quality sculpted toys I've ever seen. I've had all the major manufacturers sculpt me toys, and none of them touch these Todd Toys."

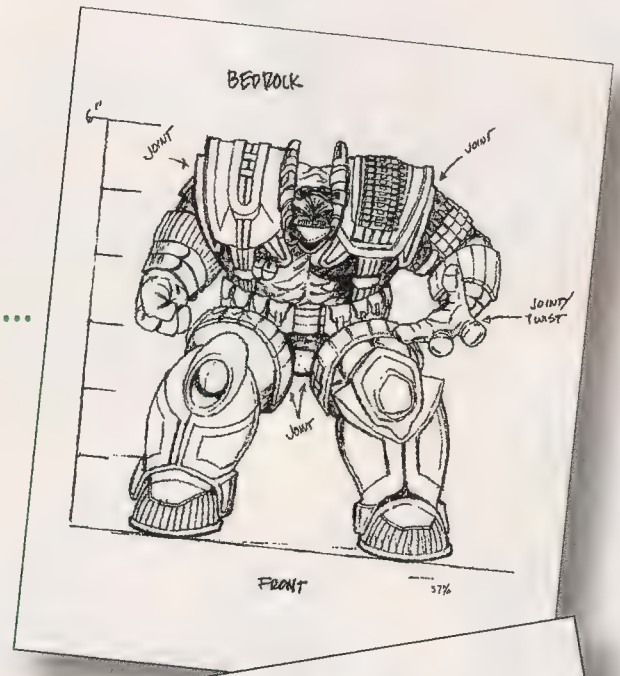
The Badrock figure will feature gear from his appearance in the first few pages of *Team Youngblood* #9. Chapel will probably wear his familiar garb.

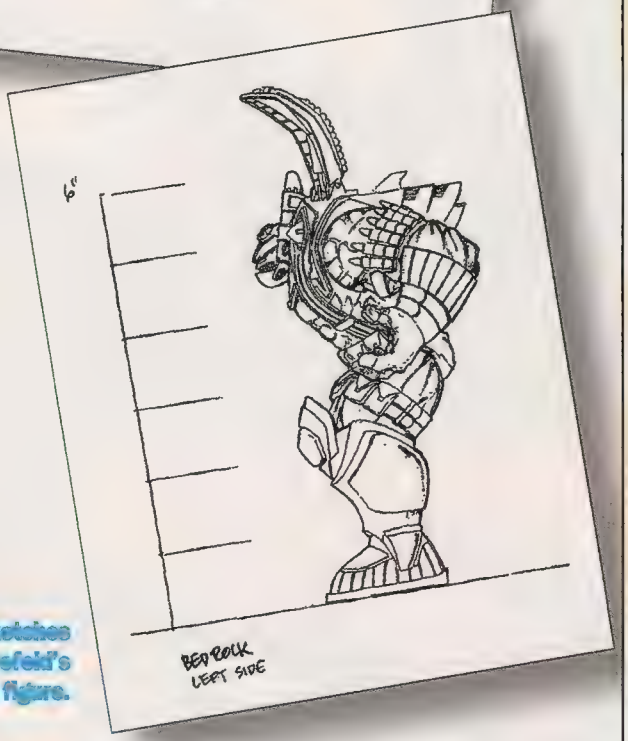
Mighty Disappearin' Power Rangers

The Mighty Morphin Power Rangers line has been next to impossible to find since well before the 1993 Christmas season. Bandai America, producers of the toy line, have had 15 factories working 24 hours a day trying to catch up with demand. It recently added a 16th factory, but shipments are still few and far between.

In my own store, we've been going up to eight weeks between shipments. Toys 'R' Us's intervals between shipments have been about the same, and most Wal-Marts are even further behind. About the only things that seem to be found in abundance are the Space Aliens and the Battle Bikes.

Will the demand and continuing shortages change this year as a result of some alterations in the line? It's anybody's guess. New figures and vehicles are being added, and old favorites deleted. Most notable among the deletions is the Dragonzord vehicle with Green Ranger; the character is slated to die sometime soon in the television series. It's hard to determine what effect this will have on the value of the toy. I would imagine you'll see a quick hike up in price throughout collectible stores immediately after his demise. Patience, though, is the key here; just wait a few months more, and the price will most likely start to come back down.





Preliminary sketches for Rob Liefeld's Badrock figure.

BADROCK ™ & © ROB LIEFELD INC.

BACKGROUND ART ™ & © ECLIPSE

A mysterious new character will be appearing soon on the show. No one knows if the new White Ranger is good or evil, or if he'll use his new White Tigerzord to help the Power Rangers or fight them. These two items will come packaged together, like the Dragonzord and Green Ranger. This packaging will be the only way to obtain the new White Ranger. You can combine the new Tigerzord with the Thunderzord Assault Team to form Mega Tigerzord.

The fresh items in the line will include such things as 5 1/4"-tall Auto-Morphin' Power Rangers. These new figures will have the Rangers' regular outfits on their bodies. When you push the button on one's back, its Power Ranger helmet snaps into place.

The Karate Action Power Rangers will kick their way onto the scene sometime this year. These figures will be in the familiar 8" Ranger format but will be more articulated. Each will have its own realistic lever-activated karate chop or karate kick.

The Thunderzord Assault Team will consist of Firebird Thunderzord, Unicorn Thunderzord, Lion Thunderzord, and Griffin Thunderzord. When these four combine, they make the powerful Thunderzord.

The Red Ranger will get another new Zord in the form of the Red Dragon Thunderzord. The new Zord can transform from Dragon mode to Warrior mode complete with Power Staff and Red Power Crystal. This new item will also come with a miniature Red Ranger figure. When the Red Dragon Thunderzord is combined with the Thunderzord Assault Team, they form Thunder Megazord.

The largest Zord of all, Wor the Shuttlezord, will debut this year. This figure, which requires three AA batteries, will make battle sounds and have a glowing red light. Wor can switch from Shuttle to Warrior modes, and you can combine Wor with the Thunderzord Assault Team, White Tigerzord, and Red Dragon Thunderzord to form Thunder Ultrazord.

The bad guys will be back in two different formats. Be on the lookout for 24 new 5 1/2" alien figures, including Rita Repulsa. Bandai will alternate shipments of the two 12-figure assortments, so some of these figures may be hard to find. There will also be four new 8" aliens, including the new evil leader, Lord Zedd.

New accessories will include new versions of the Rangers' Battle Bikes. Each one of these will come packaged with a 5" figure. The Power Claws will be their new car.

And finally, if you actually choose to be a Power Ranger, look out for the new Power Cannon, which fires lightweight plastic balls. If guns are not your bag, watch for the White Ranger's favorite weapon, Saba, the Talking Tiger Saber.

Photo courtesy Bandai America, Inc.

Mighty Morphin Power Rangers ™ & © Saban Entertainment Inc. & Saban International N.V.

A new trend in toy figures: Barrel-Chested Morphin Rangers. With chests that prominent, how can you miss 'em?

Star Wars Toys At Last?

As always, the rumor mill is pumping, and this time it brings word of the *Star Wars* toys I mentioned last issue. Word has it that both Kenner and Playmates have secured the licensing to this hot property. Kenner is supposed to be handling the smaller action figures, which it is said will be in the 5" format. Playmates may be doing 9" figures with removable cloth clothing. There has been much speculation on the total number of figures to be produced by each company.

When I called Kenner, the company replied that there will be no *Star Wars* toys this year, and that it was unable to comment on any projects past the end of the calendar year. The Playmates representatives laughed and said that the news was a bogus rumor and that they wished the company had the license.

Toy Storage

A question I get asked on many occasions is what's the best way to store your "mint on card" action figures? Well, after trying a few different methods, the way I've found to be most effective is using comic book bags and backing boards. These items are both acid-free and readily available at your local comic shops. Do keep in mind, though, that the packing should be changed about every five years.

It's also a good idea to use an acid-free comic book box, in case there's a problem with the bags and boards, which might go undetected for a while. I have no definite information on how long these boxes are good for, but it wouldn't hurt to change them every five years, along with the bags and boards.

The biggest problem, though, is figuring out where to store your now-protected items. The ideal place is a dark, well-ventilated, dry room. Unfortunately, most houses don't come with these, but there are a few options. One good spot is a closet shelf in a guest bedroom, since they will more than likely be left undisturbed there. About any place will work, although I highly discourage using garages, attics, and unfinished basements; the former two are subject to severe changes in temperature and the last type to dampness (and you wouldn't want workers stepping all over your toys, would you?).

One major concern of collectors is the plastic bubble in which the figure is carded. These are usually made from the cheapest plastic available, to keep production costs down. Figures have never been produced with collecting in mind, so these bubbles have a tendency to crack, yellow with age, or separate from the card on their own accord.

What can be done to prevent this? Nothing, unfortunately. Even the most careful collector is going to have problems with bubbles. The only way to prevent this is to keep air away from a toy completely. This is not possible, unless you feel like vacuum-packaging every one of your toys. All I can say is be as careful as you can with whatever resources you have.

If you have any questions, please send them to Toying Around, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064; I'll try to answer as many as I can. Feel free to ask me a question in person if you see me at a show: I will be wandering around this year's San Diego Comic Con. I'll be easy to spot: I'll be the tall, dark-haired guy standing at the booths drooling over the older Japanese toys!

Until next time...see you in aisle 7C.

Sean Aune owns Splash Page Comics and Toys, a store in Kirksville, Mo.

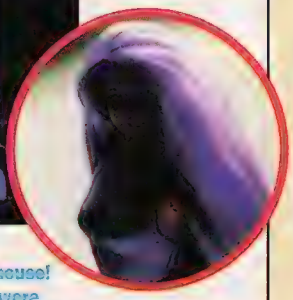
HOMEMADE HEROES

The three second prize winners this month will receive *Spawn* #16-#18 signed by Greg Capullo and a Gold *Brigade* (mini-series) #1. The grand prize winner this month, who went far beyond the call of duty, creating some of the coolest figures ever to grace this page, gets an extra-heavy load of loot consisting of the X-Men wedding issues (*Uncanny X-Men* #308-#310 signed by Dan Green and *X-Men* [vol. 2] #30 signed by Andy Kubert) plus *X-Men* (vol. 2) #28 signed by Andy Kubert, *Gambit* #1 signed by Howard Mackie and Lee Weeks, *Spawn* #1 signed by Todd McFarlane, a Gold *Bloodshot* #0 signed by Joe Quesada, and a Dark Horse cold-cast porcelain statue of Jasmine from *John Byrne's Next Men*! If you're interested in entering the homemade figure contest, send entries to: Figure of the Month Contest, c/o Toying Around, 151 Wells Ave., Congers, NY 10920-2064. (No Polaroids—and make sure you focus, dammit!)

Special thanks to Dark Horse for donating the model kits. You guys are boss-hog!

Storm, Psylocke, Jean Grey, and Rogue ™ & © 1994 Marvel Entertainment Group

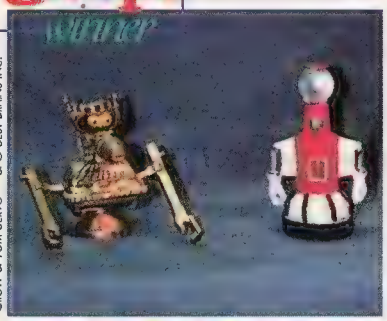
GRAND PRIZE winner



With beauties like these, I'd be a very happy X-Men!

W-O-W! The X-Women, by Daniell McCleney of Houston, Texas, totally rock the house! Daniell took various Barbie dolls (Storm was once Asha, Psylocke and Rogue were Teresa dolls, and Jean Grey was Midge), replaced their hair, repainted their faces, and made their costumes by hand (Jean Grey's was the toughest). Way to go, Daniell!

SECOND PRIZE winner



Crow & Tom Servo ™ & © Best Brains Inc.

"Hey Tom, I'm short and fat and you're tall and bald. Kinda like two other movie critics, eh?"

We'd tell you what Crow and Tom Servo, two of the stars from TV's *Mystery Science Theatre 3000*, are made from, but Kevin Benson of West Islip, N.Y., ain't tellin'.

SECOND PRIZE winner

Reptile ™ & © 1994 Midway Manufacturing Co.

"Where's that Ninjak freak? I'll moider the meathead!"

Reptile, one of our favorite kombatants from Midway's *Mortal Kombat II* video game, was crafted by Jason Lips of South Bend, Ind. How did Jason "Finish him!"? Well, Reptile used to be a Toy Biz Punisher, and some Play Dough covered by a thin layer of glue was used for the costume.

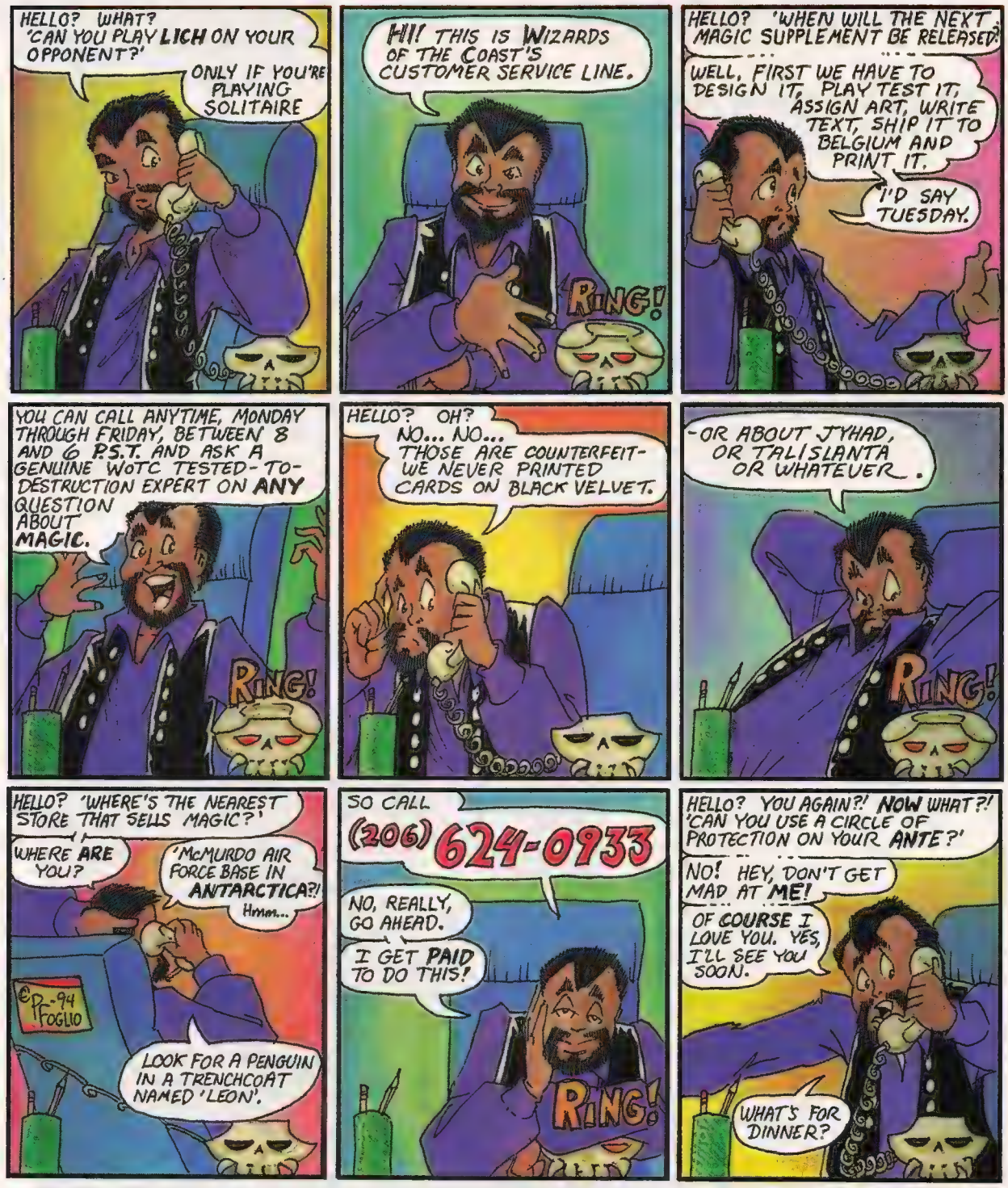
SECOND PRIZE winner

Silver Surfer ™ & © 1994 Marvel Entertainment Group. Green Lantern and Hawkman ™ & © DC Comics.

"Hey, guys—wait up! My ring's charge ran out! Wait! Wait!...Jerks."

The mighty Mark Keach of Carmichael, Calif., took some (choke) Mego dolls and (gasp!) changed them into three Megos that never were. The Surfer used to be Superman, GL used to be Captain Kirk, and Hawkman was once Batman. Though collectors everywhere must shudder at the thought of messin' around with those superrare Megos, Mark's creations are top-notch!

Wizards of the Coast's Customer Service Line



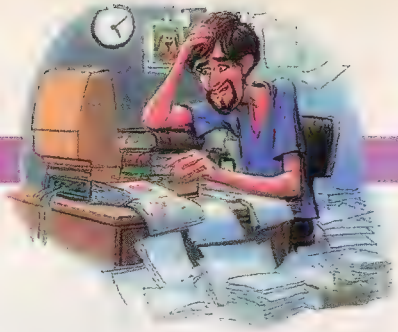
Tap our vault of knowledge.

Call 206-624-0933 during business hours.

Jyhad, Magic, and Talislanta are trademarks of Wizards of the Coast. Wizards of the Coast is a registered trademark.

WIZARDS of the COAST

PALMER'S PICKS



Atomic Amazement

Not many comic creators take chances like Jay Stephens. After finally finding a comfortable home for the "anything goes" format of *Sin Comics*, Stephens has decided to drop everything and start *Atomic City Tales*, a new comic that features, of all things, superheroes! For most artists, a switch to superhero comics would equal a rise in sales, but Stephens runs the risk of alienating the fans who have grown accustomed to his wacky, irreverent humor and offbeat funny-animal characters.

Stephens started off in minicomics and graduated to *Sin*, a full-sized comic published by the late Tragedy Strikes Press. *Sin* featured Stephens's bizarre creations, including Nod, Irwin, and Dave, who were simplified, abstracted versions of Felix the Cat, Mickey Mouse, and Donald Duck. Just after picking up steam and getting five issues of *Sin* published, tragedy struck and Tragedy Strikes disappeared from the face of the planet, bringing Stephens's comic to an abrupt end. (A sixth issue was completed, but it has never seen print.)

Luckily, some of the loose ends from the company were picked up when former Tragedy Strikes editor Michel Vrána started Black Eye Productions, the publisher behind most of Stephens's current work. Black Eye put out two issues of the new and improved *Sin Comics* before Stephens replaced it with *Atomic City Tales*.

In *Atomic City Tales*, Jay Stephens has created a comic that doesn't neatly fit into one specific genre.

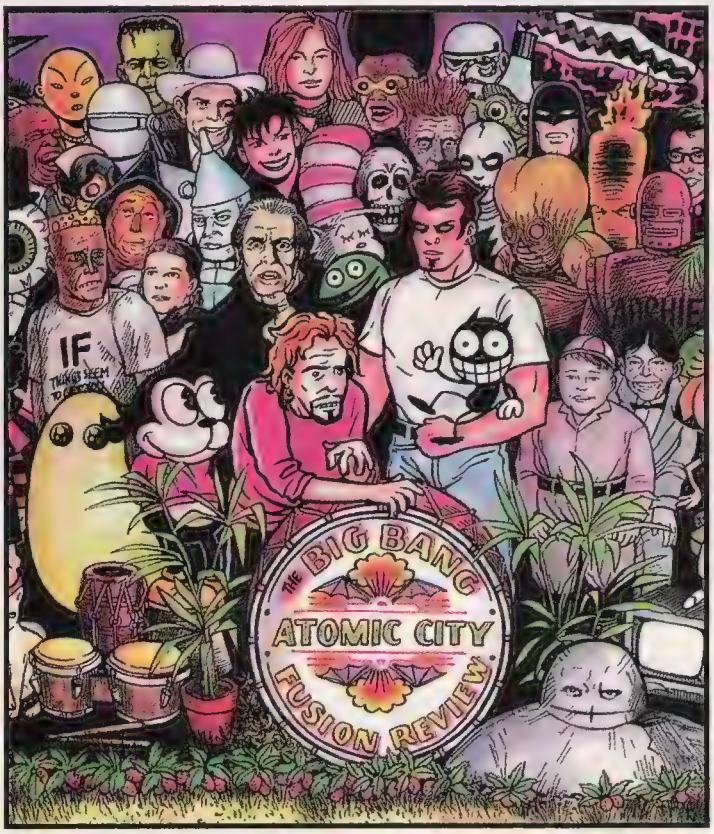
Stephens's new superhero work seems to be more of an evolution than an abrupt shift of direction. The original version of *Sin* featured the Sinister Horde, who starred in a superhero strip that ran alongside Stephens's quirky Land of Nod stories, as well as the adventures of Badman, a crime fighter who was actually a thinly disguised Jay Stephens. When the new *Sin Comics* series debuted, Stephens killed off most of his funny-animal characters to make room for superhero comics that prefigured the characters in *Atomic City Tales*. Even the wacky characters in *Sin* and *Sin Comics*, like Stephens himself, were fans of cheesy comic books.

In fact, *Atomic City Tales* has the same humor and many of the unexpected twists that are a trademark of Stephens's work. In *Atomic City Tales*, Stephens has created a comic that doesn't neatly fit into one specific genre. It isn't really an "alternative" comic because it's about superheroes. It can't be a modern superhero comic because it isn't "grim and gritty." It's not like the musty and moldy retro-superhero comics because the characters and situations are updated and distorted with a '90s bite. Stephens complicates categorization even further by taking an offhanded dig at autobiographical comics and making himself one of the characters in the comic.

Stephens has honed his writing and art skills with *Sin Comics* and *Atomic City Tales*. The stream-of-consciousness plotting of the original *Sin* has developed into a method of telling a definite story that takes some pretty bizarre turns. Big Bang, the main character in *Atomic City Tales*, has the power to bend reality, giving Stephens the freedom to do pretty much whatever he wants as a creator. Stephens is even able to add the unrestrained wackiness of his nonsuperhero work to the mix of *Atomic City Tales*. Instead of using his powers to solve the world's problems, Big Bang becomes a superhero, forms a superhero team, and gets into fights over parking spots.

Probably the most dramatic development in Stephens's talents has been in his artwork. The somewhat-rough cartooning of *Sin* has grown into a bold,

Everybody says "cheese" for the cover of *Sin Comics* #1.



All characters depicted ™ & © their respective owners

By Tom Palmer Jr.

Big Bang says, "Buy Take Five, the lottery with such great odds!" Top right: This little guy powers up his Harley.

clean style that evokes the innocence of old superhero comics and combines it with a modern sophistication. Stephens still has the sense of experimentation and originality that made his early comics so engaging. He switches styles when illustrating his nonsuperhero work and has been able to recreate the feel of an old superhero comic book with his simplified panel layouts and page designs.

If you're already a fan of Stephens's funny animal characters, you're probably concerned that you may never again see the adventures of Nod, Irwin, or Dave. Stephens promises that all of his other characters will return in the future. In the meantime, he's landed a weekly comic strip appearing in alternative newspapers, a full-color comic strip called *Bug Patrol* for *Nickelodeon* magazine, and an animated segment on a children's show in Canada.

With all of this exposure recently, it will be difficult to pass up Stephens's work. His shift to superhero comics has taken his work to a new level while still retaining the spirit of his early work. He manages to infuse all of his comics with a childish charm and playfulness that's so amusing that the reader can't help being drawn into the fun and insanity.

There've been a few minor changes in Palmer's Picks recently, and most of them have been suggested in your letters (yes, people actually do write letters to me, and I really do read them!). So if you've got any ideas on how this column could be better, send them to me at Palmer's Picks, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064. ☆

PICK OF THE MONTH

Rare Bit Fiends: This new series from Roarin' Rick Veitch promises to be one of the most fascinating and experimental comics of the year. The acclaimed *Bratpack* and *Maximortal* creator has transcribed his nocturnal wanderings in this unique dream diary. Check out the first issue From King Hell Press now before it's too late!

Tom Palmer Jr. is a 20-year-old freelance writer based in New Jersey who hopes he won't be bald before he turns 25.

Tom's Recommended Reading

Atomic City Tales: The first issue of Jay Stephens's new comic is out now. If you can't find it, you can bug the heck out of your local comic retailers until they order copies or you can send $2.95 to Black Eye Productions, 338 Kribs St., Cambridge, Ontario, Canada. N3C 3J3 (four-issue subscriptions are available for $10).

Sin: Jay Stephens's first comic series was originally published by Tragedy Strikes Press. Five issues were published, and hopefully you can find them at your local comic shop.

Sin Comics: If you're really lucky, you can still find the two-issue run of this comic book, also by Stephens. If your luck has run out, you can order copies from Black Eye for $3.50 each.

Sputnik and Reactor Girl: *Sputnik* is Black Eye's new magazine/comic anthology. Each issue contains (among other things) a story by Stephens. You can order copies of the first issue for $5 and subscriptions for $16.95 from Black Eye. The first five issues of *Reactor Girl*, an anthology published by Tragedy Strikes, feature stories by Jay Stephens, including "The Strangest Kid in Comics," starring Sparkie McGee. Like his other Tragedy Strikes work, you'll have to search back issue bins at your local comic shop to find these books.

Miscellaneous: Stephens's work pops up in a lot of unexpected places. Some of his other stuff includes *Bug Patrol*, a full-color strip appearing in *Nickelodeon* magazine; *Wonderduds*, an animated segment designed and written by Stephens for *Squawk Box*, a half-hour series set to debut this fall on Canadian television; and *Oddville*, a comic strip running in weekly alternative papers.

Jay's Recommended Reading: Just in case you're curious, here's a quick rundown of some comics Jay Stephens himself says you should read. He has pretty good taste, so you'd be doing yourself a big favor if you take his advice:

Acme Novelty Library, by Chris Ware, from Fantagraphics.
Hectic Planet, by Evan Dorkin, from Slave Labor.
Pickle, by Dylan Horrocks, from Black Eye.
Jim, by Jim Woodring, from Fantagraphics.
Cereal Killings, by James Sturm, from Fantagraphics.
Madman Comics, by Mike Allred, from Legend/Dark Horse.
Hellboy, by Mike Mignola, from Legend/Dark Horse.

Big Bang and *Sin Comics* ™ & © Jay Stephens

COMIC BOOK INTELLIGENCE QUOTIENT

CBIQ

It's time to test all that trivial comic book knowledge you've accumulated from spending hour after hour reading comics when you should've been out getting some sun. What follows are 25 of the hardest questions ever slapped together by hormonally intoxicated fanboys. We've also included the Fanboy-O-Meter, which you can use to gauge how macho or macha you are.

This month, we're grading your comic knowledge against old sections of *Wizard* that sucked so bad that they got the axe right in the neck. Some of these are pretty old, so if you remember any of 'em, pat yourself on the back as we take this li'l trip down memory lane.

score	rank
0-5	My Kind of Hero (and no one else's!)
6-12	Writing at the Edge (made you want to jump off one)
13-19	Wizard's Realm (the role-playing section. D & D, in this section's case, stood for "Don't reaD this!")
20-24	At the Controls (*Wizard*'s first video game section. Almost ended up being *Wizard*'s last video game section.)
25	Looks Familiar (if you sent in a photo of your cat or dog and we printed it, you won pet food and stuff. What the hell were we thinking?)

1. The Vacillator is a demon from the pages of:
A) *Ghost Rider.*
B) *Dr. Strange.*
C) *Spawn.*
D) *Sandman.*

2. Who wrote the novel that gave a name to the Morlocks from the X-titles?
A) H.G. Wells
B) Ray Bradbury
C) Harlan Ellison
D) Roger Zelazny

3. Eddie Brock (Venom) and Cletus Kasady (Carnage) first met while:
A) both symbiotes were living on the Beyonder's planet.
B) battling Spider-Man.
C) sharing the same prison cell.
D) waiting in line to get McFarlane's autograph (no wonder both of 'em went bonkers).

4. Which villain recently orchestrated the jailbreak at Arkham Asylum?
A) Bane
B) The Joker
C) The Penguin
D) Two-Face

5. Which of the following heroes is an ex-con?
A) Ant-Man II
B) She-Hulk
C) Belabet
D) Firehawk

6. Readers first learned Shadowhawk's identity when Shadowhawk was battling:
A) the Liquifier.
B) Bombast.
C) J.P. Slaughter.
D) Hawk's Shadow.

7. In the "Days of Future Past" storyline that ran in *Uncanny X-Men* #141-#142, the Sentinels used which building for their headquarters?
A) The Avengers Mansion
B) The X-Mansion
C) The Baxter Building
D) The Blimpie on 37th and 3rd

8. Which of the following characters is not a clone?
A) Stryfe
B) Red Skull
C) Spider-Ma...ah...skip this one. Go to D.
D) Blade

9. How did Ma and Pa Kent fool everyone into believing that Ma Kent had given birth to the baby they found?
A) She had miscarried at home, so they passed off the superbaby as the child
B) There was a severe snowstorm that year that lasted for months, and when it subsided, they said Martha had given birth during the storm
C) They told everyone that he was adopted from an agency in New York City
D) Well, y'see, they took a shoehorn and...well, they got a running start and...oh, forget it.

10. Which character became a superhero after he died?
A) Moon Knight
B) Blue Beetle
C) Turok
D) Warblade

11. When she first joined the Avengers, She-Hulk had an almost-romantic tie to which Avenger?
A) Hawkeye
B) The Vision
C) Captain America
D) Thor

12. In the Hobgoblin's first battle with Spider-Man, Hobby:
A) was dressed as the Green Goblin.
B) kidnapped J. Jonah Jameson.
C) battled the Black Cat.
D) got his butt kicked so hard he could taste Spidey's boot in his mouth.

13. Boneyard is the most prominent villain in:
A) *The Outsiders.*
B) *Mantra.*
C) *Shadowman.*
D) *Dr. Strange.*

14. Who's the most popular resident of the planet Rann?
A) Hawkman
B) Warlock
C) Adam Strange
D) Pheros

15. Lady Rawhide is the archnemesis of:
A) Zorro.
B) the Lone Ranger.
C) Turok.
D) Tarzan.

16. Which character has had the most costume changes?
A) Kitty Pryde
B) Wasp
C) Dazzler
D) Tigra (well, if you count how many times she was in and out of her costume for...various reasons)

17. Which of the following villains met his fate by becoming a planet?
A) The Living Monolith
B) Galactus
C) Childe
D) Megatron

18. Joe Chill is responsible for the death(s) of:
A) Thomas and Martha Wayne.
B) Uncle Ben.
C) Sunspot's dad.
D) Gwen Stacy.

19. The Justice League of America was originally headquartered in:
A) a cave.
B) a mansion.
C) an orbiting satellite.
D) a building made completely out of unsold copies of *Tribe* #1 (11 stories tall!).

20. Which of these superheroes has both American Indian and Irish ancestors?
A) Warpath
B) American Eagle
C) Stalking Wolf
D) Red Wolf

21. Which character debuted in the pages of the wretched *Secret Wars II*?
A) Pip the Troll
B) Hannibal King
C) Rocket Raccoon
D) Boom Boom

22. This former New Mutant was an exceptional soccer player.
A) Sunspot
B) Cannonball
C) Psyche
D) Wolfsbane

23. Which of the following teams or organizations never existed?
A) L.E.G.I.O.N.
B) U.L.T.I.M.A.T.U.M.
C) S.U.L.T.A.N.
D) W.A.R.H.E.A.D.

24. Amanda Sefton was the one-time girlfriend of:
A) Sasquatch.
B) Johnny Storm.
C) the Punisher.
D) Nightcrawler.

25. How did the X-Men and the New Mutants first meet?
A) They were brought together by the threat of the Dire Wraiths
B) They battled side by side against the Avengers during the trial of Magneto
C) They bumped into each other when the X-Men returned from space to battle the Brood that was hatching inside Professor X
D) Through the personals

All images ™ & © their respective owners

stupid but TRUE...

Back in 1984, Marvel's editors relinquished control of their January titles to the assistant editors, resulting in some fairly lame issues of fairly cool comics. One really rather blah issue is *Avengers* #239, which features the fill-in Avengers team (Wonder Man, Black Panther, Black Widow, the Beast, and Hawkeye) going up against the lethal Fabian Stankowicz on the set of *Late Night with David Letterman.* See, the Avengers were doing a favor for Wonder Man, who was trying to boost his sagging acting career. As the Avengers were chatting with Dave, the nefarious Stankowicz attacked. While he did fairly well against the team, Letterman won the day by knocking him unconscious with a giant doorknob. As far as the other Assistant Editor's Month books go, some of them are pretty funny, some pretty cool, but most are pretty ugh.

Avengers ™ & © Marvel Entertainment Group. David Letterman is a product of his parents.

ANSWERS

1) C 2) A 3) C 4) A 5) A 6) D 7) C 8) D 9) B
10) A 11) A 12) D 13) B 14) C 15) A 16) B 17) A 18) A
19) A 20) C 21) D 22) A 23) D 24) D 25) C

the WIZARD OF CARDS

By Stephen Shamus

More Marvel Madness

Marvel cards, which have been by far the best-selling sets of the year, march on with yet another Marvel Universe series, although this one will only set you back $1.49 a pack. (Seems cheap nowadays.) This 200-card premium set, due in August, showcases top Marvel artists, including Ron Lim, George Pérez, and Andy Kubert. In addition to numerous group- and character-oriented subsets, there are nine subsets depicting a battle scene. Each scene is divided into nine cards, which must be assembled for the full picture. Another subset, Freeze Frame, features Marvel characters in real-life settings; for instance, Spider-Man is pictured in front of the New York skyline.

Perhaps most exciting of all is the fact that this set will be produced in three distinct versions. The regular hobby-only cards use gold foil on the fronts and come nine cards per pack with a suggested retail price of $1.49. The 12-card mass-market-only packs, contain silver-foil cards and carry a suggested retail of $2.49. The Wal-Mart 11-card packs feature red-foil stamped cards and have no suggested retail but should sell for around $2 per pack, with a box containing 20 packs as opposed to the standard 36 in the other boxes.

No set would be complete without chase cards, and this one has 23 in all, nine of which are done in three varieties like the regular-issue cards. Holograms featuring Spider-Man, Wolverine, War Machine, and Silver Surfer are inserted in packs (sold exclusively through magazine and newspaper distributors and pop up at a rate of two per box in the hobby set, two per box in the set mass-market and one per in the Wal-Mart version. Ten Suspended Animation plastic cards come packed six per box in the hobby, six per in the magazine, and three per in the Wal-Mart version. There are nine Power Blast cards, with nine inserted in every hobby box, nine in every magazine box, and five in every Wal-Mart box. Unlike the other chase sets, Power Blast will be manufactured with three different foils. The color of the foil on the front of a Power Blast card depends on the foil color of the regular cards in that version of the set.

In July, Topps will release a deluxe set based on the new Alec Baldwin film *The Shadow*. Many comic book characters have fared very strongly in the movies: Superman had four features, Batman two, the Mask one. Baldwin is a big draw for this picture, as are supporting actors Jonathan Winters, Penelope Ann Miller, and Tim Curry. The set is made up of 90 premium foil-stamped cards featuring movie shots. An eight-card subset features artwork from the Dark Horse comic book adaptation, and a 12-card New Visions subset contains drawings of the Shadow by modern comic artists.

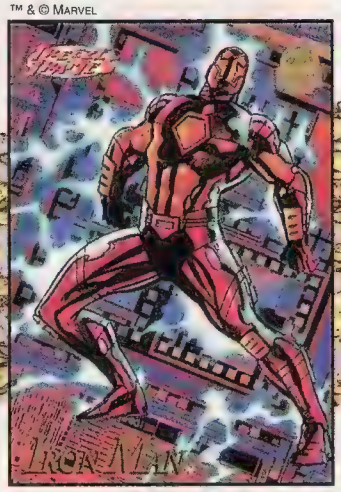
This series boasts a plethora of chase cards, including 10 gold-foil Shadow Legends cards drawn by Jim Steranko, found one to every pack, and four Topps Finest Shadow cards utilizing the ever-popular chromium process that has made the Topps sports card lines a huge hit, found two per box in this set. There are eight cards per pack, with a suggested retail of $1.25 per pack.

SkyBox has released a 54-card set exclusively through Wal-Mart featuring characters from the DC Universe. Entitled DC Stars, these cards are designed to create collectors out of children who have never seen comic cards before. Production is absolutely unlimited, to prevent price gouging and increase accessibility for would-be collectors. (Did you ever think you'd hear the word "unlimited" uttered regarding a card set again?) Packs contain five regular cards and one puzzle card and carry a suggested retail of 99 cents. Four foil cards are also inserted at a rate of one in every 18 packs, with full boxes containing 100 packs. These are designed to be pack-only items. The cards, which feature previously published art by artists like Dan Jurgens and Kevin Maguire, depict important characters from the DC Universe. It's an attractive set and has proved popular so far.

The Valiant Files set has been revived. In September, Upper Deck, under its Pyramid banner, will release the 120-card Valiant Files: Secrets From the Harbinger Foundation set. It contains such superstars as Michael Jordan, Reggie Jackson, Joe Montana, and Ken Griffey Jr. as Harbinger Athletes. Packs contain eight cards and bear a suggested retail of between $1.50 and $2 each, which is fairly high for Valiant cards.

™ & © Marvel

™ & © Marvel



Cards and more cards! Fleer's Marvel Universe card set is due out in August.

™ & © Advance Magazine Publishers

Who knows what evil lurks in the hearts of men?

They're held in hanging file folders in a mock filing cabinet, which adds a little more realism to the theme. Each pack contains one of the 36 3-1/2"-by-5" fold-out cards, numbered as part of the set, which depict key characters.

The subsets include Harbinger Reconnaissance, News Clippings, and Harada's Assessment. The chase cards include nine Eggbreakers cards, which when placed together form a larger image with Light F/X etched-foil technology, similar to Spectra-Etch. Seven Harada Archives foil cards commemorate milestone events in Harada's life. A two-part LE card depicts Sting battling Harada in a four-level color hologram.

Retailers who order the set this time around will receive the second half of an oversized version of the entire LE card. (The first half was a promotional item shipped to all retailers.) For every five boxes that a retailer orders, he or she will receive a Gold Stamp Edition box, in which every card bears a Gold Stamp Edition foil logo. These editions are sent in a gold plastic box as opposed to the normal black plastic filing cabinet.

Flair Marvel cards have sold out quickly—collectors couldn't wait to shell out money for these cards. At a retail price of $4 a pack, retailers were nervous, but that anxiety disappeared once the cards arrived. This situation, where people are eagerly buying card products regardless of high prices, may set a trend that could cost collectors big bucks in the end.

Some of the more sought-after singles in the set include Spider-Man and Gambit. The Power Blast cards with etched-foil fronts are especially cool and popular. The set's Todd McFarlane art on several Spider-Man and Venom cards is its most recognizable and probably best artwork. These cards are awesome, and pretty soon their suggested retail price might look cheap.

SkyBox has reached an agreement in principle with Rob Liefeld's Extreme Studios that would make SkyBox the exclusive manufacturer of Extreme cards. A Youngblood set is scheduled for release in late 1994 and another set is slated for early '95.

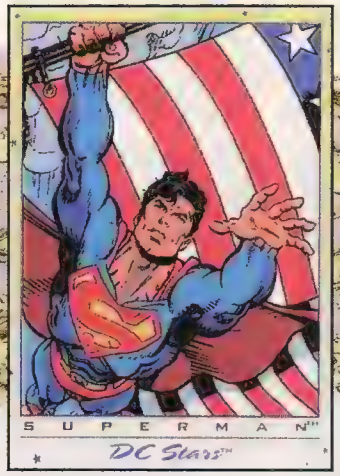
Nancy Kerrigan cards were a flop before they hit the shelves. The absence of chase cards, a premium $1.00 price on packs, and the set's failure to capitalize on all the hoopla of the Olympic Games were all at fault here. Maybe in a few months we can look for the O.J. Simpson card set from Topps.

Stephen Shamus is the associate publisher of Wizard's *sister publication,* Collector's Sportslook. *He has been the one and only Wizard of Cards since* Wizard *#2.*

™ & © Voyager Communications Inc.

The Valiant Files will be released in September.

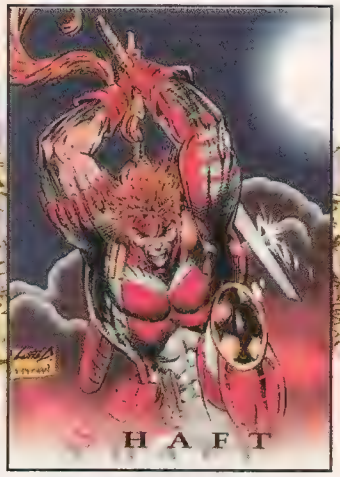
™ & © DC Comics



A sample of the Wal-Mart-exclusive DC Stars set.

™ & © Rob Liefeld Inc.

™ & © Rob Liefeld Inc.



SkyBox Youngblood cards planned for late '94.

TOP 10 HEROES & VILLAINS OF THE MONTH

This list doesn't track the number of copies which a specific character sells each month. It doesn't pay any attention to any kind of sales meter. This list is a roster of the 10 comic book characters with the strongest fan following—nothing more, nothing less.

1. SPAWN

Doesn't Spawn look like someone who just flushed an M-80 down the teachers' lounge toilet? Either that or he's just opened up all of his Christmas presents and found a set of the Spawn/Batman/Batman/Spawn crossovers. Actually, he's probably grinnin' so widely because he's celebrating his first six months as the most popular character in the land since we started this little chart. That and the fact that he's been spending so much time hanging out with the bums in the alley, he's startin' to get a little loopy.

2. SPIDER-MAN

My, Spidey, what big eyes you have! If this eye hole was directly proportional to Webhead's actual peeper, he'd have to be part fish! Last month, we scid that Spidey wasn't feeling like himself these days, a little hint at the upcoming events in the life of America's favorite web-spinner. It appears that the Spidey clone created by the Jackal all those years ago is still alive. The mystery now is which Spidey is the real thing. Is the Peter Parker that's showing up now the clone—or is it the Peter Parker that's been Spidey for the past 20 years or so? Either way, we're plenty befuddled, and we want our Spidey back!

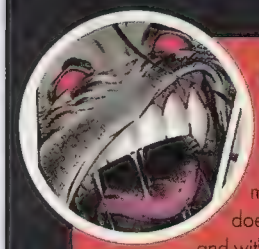
3. BATMAN

What the hell is going on here? It seems that someone strapped Batmuchacho to a chair and slapped *Batman Returns* into the VCR. (That's kinda how I looked when I saw that piece of crap.) Anyways, Batman has a long road before him; he has to clean up the mess that ex-Batman Jean Paul Valley left for him in Gotham. Most everyone's been terrified of Batman ever since Jean Paul started running around like a maniac in the Batduds, and things with Commissioner Gordon could be...better. And heck, who knows what the rest of the superhero community thinks of the Dark Knight? All in all, you can't blame Bats for looking stressed-out these days.

4. GAMBIT

Remy looks like he just got his little pal stuck in his zipper. Oh well, accidents do occur more often in the home, or so we're told. Besides, it can't be any more uncomfortable than the situation he s in with Rogue right now. It's obvious that these two kids are rather smitten with each other—falling in love, you might say (*if* Mr. LeBeau is capable of such emotions; the jury's still out)—but Rogue appears to be a bit unsure of things. Why, she's actually gone so far as to ask the dastardly Sabretooth for any advice or info he can provide about Gambit and his shady past. Here's some advice from us, girlfriend: once a thief, always a thief; once a snake—you know the rest.

SPAWN IS A REGISTERED TRADEMARK OF TODD MCFARLANE PRODUCTIONS INC. SPAWN © TODD MCFARLANE PRODUCTIONS INC. SPIDER-MAN AND GAMBIT ™ & © MARVEL ENTERTAINMENT GROUP. BATMAN ™ & © DC COMICS.



5. PITT

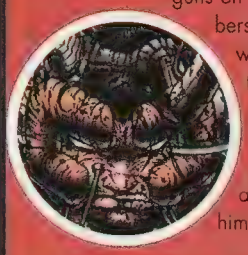
One thing's for sure: Pitt may be from some funky alien planet, but wherever it is, they must have great dental hygienists. This guy doesn't have a trace of plaque or gingivitis, and with all the food he must eat to maintain his massive physique, that's no small feat! In fact, Pitt's race must be genetically engineered to keep their hygiene problems to a minimum. Think about it for a second: they've got no irises in their eyeballs (no need for contact lenses), nice teeth, and no noses. (Think of the fortune saved on Kleenex, nasal spray, and Vicks VapoRub. But what happens to all the mucus?) Lucky Pitt; his trips to the toiletries aisle must be few and far between.

6. SUPERMAN

Look! Up in the sky! It's bird, it's a plane, it's—SuperGambit? Hey, Supes, what's the deal with the red eyes? Were ya out hoistin' a few with the boys at Bibbo's last night? Maybe you were just up crying all evening, thinking about the fact that now that you're actually back from the dead for good, it's put-up-or-shut-up time on that engagement ya got roped into a few years back. (That is, unless you took a summer course at the Scott Summers School for Fiancés.) Well, Clark, you tried the "But honey, I really *was* dead" trick and let's face it, pal, she wasn't buying. It's time to take the plunge.

7. PROPHET

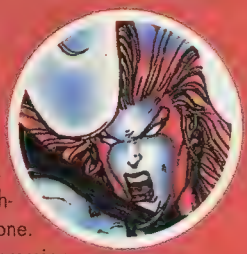
Sheesh, this guy's got more stuff stuck to his head than Burt Reynolds! It's no small wonder that this guy's an ornery cuss. It appears that Mr. Prophet has many abilities, among them superstrength, the ability to carry two of the most enormous guns on the planet at once, and a fun little berserker rage that rears its ugly head whenever his hair gets mussed. All of these qualities, coupled with a shrouded past, put Prophet in the hot column as far as characters go. Now if he could just summon up the ability to make that Platt guy draw him faster, he'd be awesome!



8. VIOLATOR

Hot on the heels of his own scorchin' mini-series, the Violator (who might be played by *Throw Momma from the Train*'s Anne Ramsey if they ever make a Spawn movie...and if she wasn't dead) makes a triumphant return to this column after a brief absence. Even without his powers, this guy's one mean little SOB (that stands for Son of Beelzebub), but with them, he's a one-man riot squad. Whether he's in his human form, punching his hand through heads, or in his demonic guise, ripping people's hearts out, one thing's for sure: all you little sickos out there find this guy plenty cool. We must admit, like mold on cheese, he's growing on us too.

9. LADY DEATH



Last month it was Vampirella, this month it's Lady Death. Hot babes are all the rage in comics these days, and you'd have to do some searching to find a hotter babe than this one. As one might expect from her expression, she may be beautiful, but if you get in her face, she won't just stuff a high-heeled boot in your posterior—she'll make sure it's lights out for good! After the wild reception her three-part mini-series received this spring, the lady's popularity is taking her to heights that even her prominent measurements may not be able to reach!

10. RIPCLAW

We're beginning to spot another trend here in Popular Character Land. First it was mysterious pasts, then (and now) it's hot women, but waitaminnit—six of the Top 10 characters have no irises in their eyeballs (seven if you count Spidey's mask, eight if you count the picture of Superman above)! Regardless of what his eyeballs are up to (or what he's up to his eyeballs *in*), this Ripclaw guy's pretty cool. With his regular appearances in *Cyberforce*, Ripclaw carved out (get it?) a niche as a character to keep an eye on (providing you have irises). He's got nice teeth, too; wonder if he and Pitt share the same dental hygienist? ☆

MORT OF THE MONTH

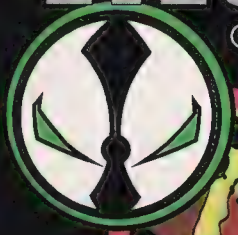
Now it's time to look at the lamest character of the month, or, as we like to call 'em, the Mort of the Month!

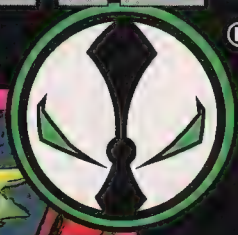
GREAT LAKES AVENGERS

Yay! Our first team entry, and boy, is it a goodie! What a cast of crap we're lookin' at here: Flatman (a cross between Reed Richards and Kate Moss), Doorman (don't forget to tip him), a pterodactyl-like chick named Dinah Soar (groan), and last, but certainly not least, Big Bertha (a female Blob, sort of like a superheroic Roseanne Arnold). Their leader, Mr. Immortal, assembled the lamest bunch of heroes since, well, the current Avengers, based them in Milwaukee, Wis., and dubbed them the Great Lakes Avengers. Hawkeye, after quitting the West Coast Avengers, decided to see what these clowns were all about. After dubbing them "funky" but saying their code names stunk, he decided, in a stroke of genius on his part, to lead them. Fortunately, he led them to their demise. I just hope he remembered to flush twice.

Pitt ™ & © Dale Keown. Superman ™ & © DC Comics. Prophet ™ & © Rob Liefeld Inc. Violator ™ & © Todd McFarlane Productions Inc. Lady Death ™ & © Brian Pulido. Ripclaw ™ & © Top Cow Productions Inc. Great Lakes Avengers ™ & © Marvel Entertainment Group.

todd McFARLANE®





SPAWN

ALMOST MONTHLY FROM IMAGE COMICS™

© Image Comics & Voyager Communications Inc.

Deathmate Black

Artists: ***Jim Lee, Marc Silvestri, Whilce Portacio, and just about everybody who works at Homage Studios***
Writers: ***Brandon Choi & Eric Silvestri***
Publisher: ***Image Comics***
Release date: ***September 1993***

Hey, *hey!* Settle down. We all know that the *Deathmate* crossover sucked big-time and it was the biggest bomb of last summer, but something good did come of it (other than its ending).

In this storyline, the split Solar from *Rai* #0 and Void from *WildC.A.T.s* bump into each other, then proceed to bump uglies. The joining of their energies destroys and recreates reality, resulting in a universe in which the Image and Valiant heroes co-exist and reality sucks. Neat idea, poor execution.

Within this murky storyline also lurks the fateful first appearance... Wait a minute—"fateful first appearance"? Who am I, Stan Lee? Anywho...this ish features the first appearance of Gen^{13}, those somewhat popular youngsters who starred in an even more popular mini-series.

When the fans who are makin' those *Gen^{13}* back issues so scarce finally catch on and realize that *Deathmate Black* is the team's first appearance, this book will lose its layer of dust and start movin' outta the retailers' hands.

Value then: $3.00
Value now: $3.00

© DC Comics

One year ago this month, the *Wizard* Comic Watch spotlighted *Weird Mystery Tales* #1, the first appearance of Destiny (you know, the brother of that Sandman guy).

© Marvel Entertainment Group

X-Force #32

Artist: ***Tony Daniel***
Writer: ***Fabian Nicieza***
Publisher: ***Marvel Comics***
Release date: ***March 1994***

What shock and outrage are etched on the faces of young Sam Guthrie and Boomer here! *X-Force* is most definitely a postadolescent book of angst and hardship.

Anyways, this here comic ain't sittin' pretty here in the Comic Watch for its soap opera-like storytelling. No sir, *X-Force* #32's got somethin' special goin' for it: it features the first appearance of Paige Guthrie, who, as those of you who read "I Was a Teenage Mutant!" in *Wizard* #34 already know, is destined to become one of the founding members of the team starring in Marvel's new (and desperately needed) mutant title, *Generation X*.

The question is, will *Generation X*, the sixth (whoa) mutant title from the "house of idea," do well enough for anyone to care? Marvel promises that *Generation X*, set to ship sometime in September, will be a different mutant title and will fill a gap in the mutant line of books. We can only hope... ☆

Value then: $32.50
Value now: $20.00
(you can't win 'em all)

© Western Publishing Co. Inc. & Voyager Communications Inc.

One year ago this month, the *Wizard* Comic Watch spotlighted *Magnus Robot Fighter* #3, the first appearance of Tekla. (Though we accidentally called her Leeja.)

SOUTHWEST COMIC FESTIVAL

OVER 300,000 SQFT OF FUN

FEATURING MARC SILVESTRI, JOE QUESADA, & JIMMY PALMIOTTI

SPECIAL GUESTS:
STEVE ERWIN
MIKE GRELL
DOUG HAZLEWOOD
PAUL LIDBERG
ART NICHOLS
TIM OLSEN
GEORGE PEREZ
BRANDON PETERSON
MARK SCHULTZ
WILLIAM STOUT
MIKE TINNEY
AND MANY OTHERS!

THE LARGEST MULTI-MEDIA ENTERTAINMENT EVENT IN THE SOUTHWEST!
3-SIDED VIDEO WALL OVER 15FT IN THE AIR!
HUGE COMICS VILLAGE!
FANTASTIC GAMING VILLAGE!
VAST ENTERTAINMENT PRESENTATIONS!
EXCLUSIVE PROGRAMMING!
MAGIC THE GATHERING OFFICIAL CONVOCATION EVENT!
24HR SCI-FI, ANIMATION, ANIME, & UNDERGROUND FILM FESTIVAL AND MUCH MORE!!

SPECIAL PRESENTATIONS BY:

CHAMELION ECLECTIC ENTERTAINMENT
CHAOSIUM
CHESSEX
CRUNCHY FROG ENTERPRISES
F.A.S.A.
GAMES WORKSHOP
HOMAGE STUDIOS
NIGHTSHIFT
SHADIS MAGIZINE
STELLAR GAMES
TASK FORCE GAMES
WARGAMES WEST
WHIT PUBLICATIONS
WHITE WOLF
WIZARDS OF THE COAST

ONLY ONE PLACE. ALL IN ONE PLACE.

OTHER SPECIAL GUESTS INCLUDE
MARK HAMIL
(STAR WARS, BATMAN)
MAJEL BARRETT-RODDENBERRY
(STAR TREK)
MIKE DRINGNBERG
BRIAN STELFREEZE
KARL STORY
SHELDON MOLDOFF
CULLY HAMNER
ADAM HUGHES
ROBER QUIJANO
DAVID WOHL

SPECIAL THANKS TO:
TOP COW PRODUCTIONS
EVENT COMICS
& STREAMLINE PICTURES

FOR SOUTHWEST COMIC FESTIVAL
GENERAL SHOW IMFORMATION CALL (512) 416-WEST
RETAILER INFORMATION CALL 1-800-980-3702

AUSTIN, TX · DECEMBER 9TH, 10TH, & 11TH 1994

PICKS FROM THE WIZARD'S HAT

HERE'S A LISTING OF THE HOTTEST BOOKS SHIPPING IN AUGUST!

UltraForce #1

Artists: George Pérez & Al Vey
Writer: Gerard Jones
Release Date: August
Cover Price: $2.50

If you're thinking that Malibu's newest outing, *UltraForce*, is just their (expected) swipe at DC's JLA or Marvel's Avengers, you'd be both right and wrong. You'd be right because it is a swipe, but you'd be wrong because anyone who's been following the Ultraverse can tell you that Malibu doesn't "just" do anything...at least not like you'd expect a comic book publishing company to do it. *UltraForce* teams up some of the most powerful characters in the Ultraverse, and series writer Gerry Jones plans on delivering more than just the "same ol', same ol'" to the fans. "I'm having more fun with this book than I've ever had on any other team book," Jones says.

Pérez does refer to the team as Malibu's Avengers "because we're capitalizing on them in the same format by using the established Ultraverse characters and teaming them." They're different from the original Justice League and Avengers concepts in that new characters have been specifically designed for UltraForce.

For his part, Jones sees the team as a new way of looking at superhero team books. "There's a great mix of characters here, and working with George is a big help," Jones says. "I don't have to fake it; there's a lot of energy crackling here." The UltraForce will be headed up by four existing Ultraverse characters (Prime, Prototype, Ghoul, and Hardcase), while the rest of the team will be composed of three new characters (Topaz, Contrary, and Pixx).

We urge everyone to make a serious effort to catch the debut of *UltraForce*. The last word here belongs to Jones, who states that *UltraForce* #1 is a great jumping-on point for anyone looking to get into the Ultraverse. He laughs, "Besides, I'm writing it, and I would think that would be enough for everyone."

UltraForce™ & © Malibu Comics Entertainment Inc.

Gen[13] #0

Gen[13] ™ & © Wildstorm Productions DBA Aegis Entertainment Inc.

Artists: J. Scott Campbell & Alex Garner
Writers: Jim Lee, J. Scott Campbell & Brandon Choi
Release Date: August
Cover Price: $1.95

If you're looking for your typical "grim 'n' gritty" Image heroes toting Terminator-style guns and working for some government agency, then keep on looking; you'll find none of that here. If, however, you want guys with big muscles and gals with big hoo...uh...hair clad in skintight, revealing spandex, then stick around—*Gen[13]* is a book for you. According to creator Jim Lee, "The subject matter is atypical for an Image comic." *Gen[13]*, he says, is a throwback to an older style of comic. "We've taken a more innocent type of hero and given them a very contemporary edge."

Lee's motivation for this is surprising: "I got real depressed when Daredevil and Batman changed their spandex costumes into armor. It looks like they've been 'Image-ized,' and I didn't like it." Hence, in an effort to counter a trend that he and his cohorts may very well have begun, Lee designed a set of more streamlined characters.

Penciler/co-plotter J. Scott Campbell wants "to create a book that I would be interested in reading." Campbell has been taking his time to develop the characters and situations rather than just throwing stuff pell-mell at the reader. "I think there's been an improvement with each issue... I'm very proud of the work we've done." Check out *Gen[13]* #0, another ish in one of Image's better titles.

Punisher/Batman: Deadly Knights

Artists: John Romita Jr. & Klaus Janson
Writer: Chuck Dixon
Release Date: August
Cover Price: $4.95

If there's anyone who understands the inner workings of both Batman and the Punisher, it's writer Chuck Dixon, who has written both characters. According to Dixon, "With just a little push, the Punisher would be the greatest Batman villain ever. Both characters have had their families killed—Bruce as a child, and Frank as an adult. The only real difference between them is that Bruce doesn't hold himself responsible for the deaths of his family, and Frank does.

"The frightening thing about [Batman and the Punisher] is that they are really the flip sides of the same coin," Dixon points out. "Batman is the guy we all want to be, and the Punisher is the guy we're afraid we are."

The *Punisher/Batman* story is a sequel of sorts to DC's *Batman/Punisher*. Dixon says that it's not a continuation of the DC story, but it follows the plot elements set up in the DC book. The main difference is that while the DC book's Batman was Azrael, the Marvel book's Batman is—in the words of Dixon—"Batman Classic." Punny travels to Gotham when he hears that Jigsaw is in town, and runs afoul of Bats. As can be expected, the guy with the skull on his chest pushes all the wrong buttons for the Dark Knight Detective, who goes after Punisher with a vengeance. This one you don't want to miss!

Punisher ™ & © Marvel Comics Entertainment Group. Batman ™ & © DC Comics.

The Lone Ranger and Tonto #1

Lone Ranger & Tonto ™ & © Palladium Limited Partnership

Artists: Tim Truman & Rick Magyar
Writer: Joe R. Lansdale
Release Date: August
Cover Price: $2.50

Why would anyone be interested in reading a western book, especially when the hot thing going is the gun-toting, spandex-clad, mutant, muscle-headed hero? Well, first of all, Tim Truman is drawing the book. Second, it's written by Texan Joe Lansdale.

"We're giving it a bit of excitement and weirdness," Lansdale says in his smooth Texan drawl. He feels that his version, which is liberally sprinkled with elements of horror, fantasy, and sci-fi, will attract both western fans and non-western readers as well.

"There's a lot we can do with satire, politics, and race relations," he notes. For instance, Tonto is not the Ranger's "boy"; the two are equals. "In the first panel of the first issue, we redefine their relationship," he notes, explaining that Tonto gives the Ranger a knuckle sandwich. "The Ranger is a good man; he just sometimes forgets that he and Tonto are equals."

As for the "updating" that Lansdale plans to inject into the series, he is basing it on events that actually took place. "There really were wind wagons and hot air balloons in the Old West; not as successful or to the degree that we have them, but they really did exist." Extrapolating from these historical events, Lansdale also postulates the existence of prairie pirates operating out of wind-wagon pirate ships. "One of the things about the series is that kids can read and enjoy it, but so can adults."

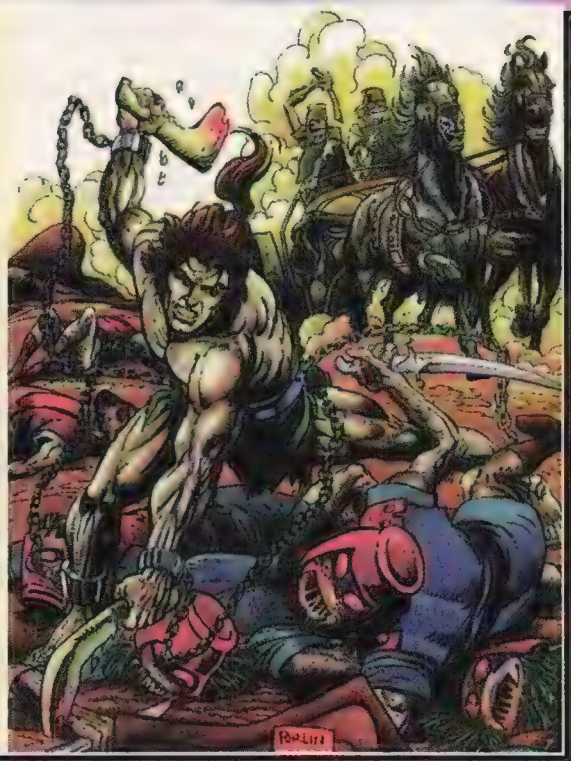
Timewalker #1

Artists: Don Perlin & Gonzalo Mayo
Writer: Bob Hall
Release Date: August
Cover Price: $2.50

If you were to listen to writer Bob Hall, the best reason for everyone to run right out and snag a copy of *Timewalker* is "because I'm writing it." Hey, sounds like he was listening in on our chat with Gerry Jones, but what the heck, it still works for us! In case anyone needs more reasons, Hall mentions that while he isn't particularly a fan of time-travel stories, there is no small appeal to the fact that in any given month, Timewalker can fight anyone from Hitler to someone in the far-flung future.

Timewalker is Ivar, the older brother of Gilad and Armstrong. Like his siblings, he is immortal, an excellent fighter, and heroically strong. However, unlike his bros, "he's the Bret Maverick of time travel," Hall says. "He'd rather talk or gamble his way out of a fight, but he can, and will, fight if he has to."

Hall continues to say that he and his colleagues weren't going to set down any hard-and-fast rules about time travel (can Ivar change the past? Can he meet himself? C'mon, that would be telling!), but he plans on working out those kinks as he goes along. Sounds good to us.



Timewalker ™ & © Voyager Communications Inc.

MORE PICKS

The following pages list the snappiest titles shipping in August. Books marked by the *Wizard* Recommended Reading sign promise to deliver solid, well-written stories. Comics marked by the *Wizard* Junior Picks sign should be excellent reads for youngsters. Don't overlook these books on the comic rack!

ALADDIN #1
MARVEL Follow Aladdin, Jasmine, Genie, and Abu as they search for new adventures. After being caught in the Sultan's forbidden chamber, Aladdin must undertake three tasks to prove he is worthy to live. **$1.50**

AMAZING SPIDER-MAN #394
MARVEL "Power and Responsibility," Part 2 (of 4). Spider-Man and his...his...clone (ugh) go face to face with Judas Traveller. But what will the...clone (ugh) do when Spidey falls? And, hey, has Mary Jane given up acting to become a baker? The only reason we ask is because someone's got a bun in the oven... By J.M. DeMatteis, Mark Bagley, and Larry Mahlstedt. **$2.95 (COLLECTOR'S EDITION), $1.50 (REGULAR EDITION)**

ARCHIE #429
ARCHIE "Love Showdown," Part 1 (of 4). Battle of the lovebirds! When Archie gets a steamy love letter, Reggie convinces Veronica that Betty sent it, and vice versa. And the fight begins! Who will come out with poor Archie in tow? **$1.50**

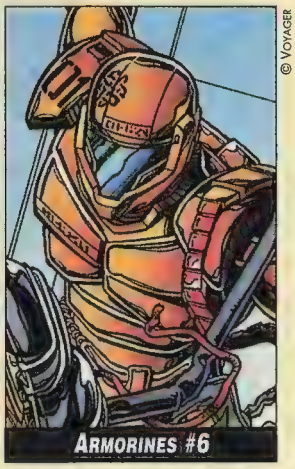
ARCHIE'S SUPER TEENS #1
ARCHIE The Archie gang become superheroes! Meet Archie as Pureheart the Powerful, Jughead as Captain Hero, Betty as Superteen, and Reggie as the vile Evilheart! Teen superheroes at their finest (?). **$2.00**

ARMORINES #6
VALIANT In a "Chaos Effect" follow-up story, the Armorines must face the Spider Aliens' mothership! (Does Valiant have any other villains other than the Spider Aliens and Master Darque?) But they must coordinate their efforts with X-O and Sirot, who have their own ideas on how to handle the situation. By Jorge González, Jim Calafiore, and Rodney Ramos. **$2.25**

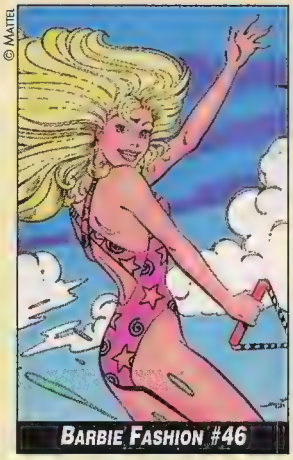
© Disney

ALADDIN #1

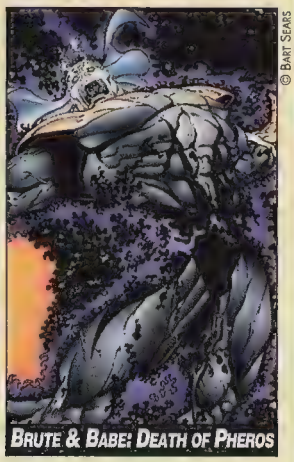
© Voyager


ARMORINES #6

© Mattel


BARBIE FASHION #46

© Bart Sears


BRUTE & BABE: DEATH OF PHEROS

BARBIE FASHION #46
MARVEL Barbie teaches Skipper and the rest of her class the importance of being concerned about environmental issues. Plus: why does Skipper's friend Amy have such low self-esteem? **$1.50**

BLOOD SYNDICATE #19
MILESTONE/DC While the gang eats their grub, Mom is fortifying her S.Y.S.T.E.M. agents to beat the crap outta all the superpowered people in Dakota. Also, this ish features the return of old friends...and old foes. By Ivan Velez Jr., Chriscross, and Rober Quijano. **$1.50**

BRUTE & BABE: THE DEATH OF PHEROS
OMINOUS Part 3 of Mael and Auoro's saga (what's up with their hair?) as Pheros hits the scene wanting to end his despair. He picks a fight against Dramorg, and, well...read the book to find out if he really dies. (Y'know, the ad for this book says, "You've never seen a hero die," but we have, if you know what we mean.) By Bart Sears and Andy Smith. **$4.95**

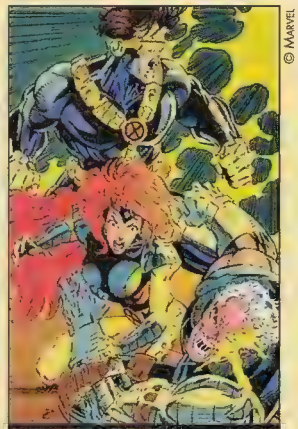
BRUTE & BABE: MAEL'S RAGE
OMINOUS Brute (who really does have stupid hair) tries to free Babe (her hair's lame, too) from the clutches of the dreaded Dramorg. (He certainly sounds dreadful.) By Bart Sears and Andy Smith. **$2.50**

CABLE #16
MARVEL The final showdown with the Phalanx begins! Cable, Wolverine, Cyclops, and Jean Grey (when the hell is that Jean Grey chick getting a code name?!?) strike at the Phalanx from

MORE PICKS

© Bart Sears

Brute & Babe: Mael's Rage


© Marvel

Cable #16

their HQ to rescue the X-Men. By Larry Hama, Steve Skroce, and Mike Sellers. **$3.50 (COLLECTOR'S EDITION), $2.50 (REGULAR EDITION)**

Casper #28

HARVEY Oh, no! Aunt Naggy visits! Guest starring Wendy, Spooky, Stumbo, Hot Stuff, and Baby Huey. **$1.50**

ClanDestine #1

MARVEL The Destine family (or Clan Destine—pretty clever, huh?) has kept their powers hidden from the world for many generations. But now, someone has begun systematically killing off members of the clan, and the secrets of the family will now be revealed. This four-issue arc by Alan Davis and Mark Farmer, *Excalibur*'s former team supreme, will introduce readers to the surviving relatives: Crimson Crusader, Imp, Vex, Wallop (and his brother Polyp?), and Argent. But will they be able to put their own differences aside before they kill each other? Combining dark humor and psychodrama, this book is worth checking out. **$2.95**

Conan the Adventurer #5

MARVEL It's Conan versus a man-mountain from Khitai! And what does this huge Khitan have in common with a blind swordsman and two other warriors from Conan's recent past? And why does he hold the bag of Doritos beneath his chin when he eats, letting all the crumbs from his mouth fall back in the bag? Huh? Why? By Roy Thomas and Rafael Kayanan. **$1.50**

Donald Duck #287

GLADSTONE Will Donald take "The Chickadee Challenge"? Find out this issue, in a story by legendary Donald writer/artist Carl Barks. **$1.50**

Firearm #12

MALIBU The first part of the "Rafferty Saga" begins here, as Alec Swan follows a violent path that leads into conflict with Rafferty, a guy who likes to kill superheroes. We've been told by insiders at Malibu that he can even kill Prime. All that aside, he does manage to kill a member of the Freex in an upcoming issue of their book (gee, it's a shame nobody'll notice, since no one reads *Freex*). By James Robinson, Ben Herrera, and Mike Christian. Robinson says, "This is the start of a seven-part saga in *Firearm*. Swan is trying to track this guy down before he kills this small baby who may be an ultra with healing powers...or he may be the second coming of Christ. His ultimate case is saving the ultimate ultra from the ultimate killer." **$1.95**

Groo the Wanderer #117

MARVEL History's nuttiest barbarian is at it again when Groo travels the road of life. However, when he winds up in a village that has more swords than they know what to do with...well, it'll be a heck of a good time. By Sergio Aragones with Mark Evanier. **$2.25**

Incredible Hulk #422

MARVEL "Myth Conceptions," Part 2. The Hulk and the Pantheon are still trying to pin down the whereabouts of Agamemnon in Asgard. But even with the new Thor (another new one? Ugh. Where's Walt Simonson when you really need him?) and the Warriors Three, will they be able to flatten Aggie's buds, the Frost Giants? By Peter David, Gary Frank, and Cam Smith. **$1.50**

John Byrne's Next Men: Lies #1

LEGEND/DARK HORSE Remember on *Dallas*, the '80s prime-time soap, when Bobby Ewing died, but his death (and the whole honkin' previous season) was all his wife's stupid dream? Well, writer/artist John Byrne one-ups that one. Y'see the Next Men already woke up from a dreamworld in their #0 issue...and now it appears they wake up again, discovering that they never woke up and that even the real world after the dream world wasn't really the real world. (Are you getting all this? If not, just read the book. I'm sick of explainin' it, already.) For mature audiences. **$2.50**

© Marvel

ClanDestine #1

© Marvel

Incredible Hulk #422

MORE PICKS

Looney Tunes #7
DC COMICS It's Halloween, and Bugs Bunny and Daffy Duck go out in search of treats. But all they find are tricks at the hands of Witch Hazel. **$1.50**

Madman Comics #3
LEGEND/DARK HORSE Ever wanna catch a circus on a cruise ship? Yeah? Well, then this here issue'll tickle yer fancy. Y'see, on the cruise, there's a brutal murder, and Madman is the prime suspect. (People with scars on their faces usually are.) Anyways, it's mayhem and mumbo jumbo gumbo for mature and, heck, immature audiences by writer/artist Mike Allred, who says of the issue: "This is the first of a two-part story. It's a murder mystery, and has more horror elements than in previous issues." **$2.95**

Mars Attacks #4
TOPPS The Martian invasion starts to falter as out-of-control mutant insects, guerrilla-style counter attacks, and the fear of nuclear retaliation stare 'em in the face. So whadda they do? Melt the polar ice caps to destroy mankind. (That'll do it.) By Keith Giffen and Charles Adlard. **$2.95**

Mortal Kombat #2
MALIBU Raiden, Goro, and the gang find a mysterious book that threatens their tournament. By Charles Marshall, Patrick Rolo, and Bobby Rae. **$2.95**

The New Adventures of Speed Racer #11
NOW COMICS Speed Racer is poisoned by an evil competitor during a race ravaged by a fierce thunderstorm. Can the stowaway Spridle save the day? **$1.95**

New Warriors #52
MARVEL Those supersucky sicko psychos Psionex are back, waiting to get their butts waxed by the Warriors. This is the sequel to this year's New Warriors annual that every other person has been waiting for! Break out the good silver. By Fabian Nicieza, Richard Pace, and Brian Kane. **$1.50**

© Twentieth Century Fox

Radioactive Man #679

Static #16

© Milestone Media

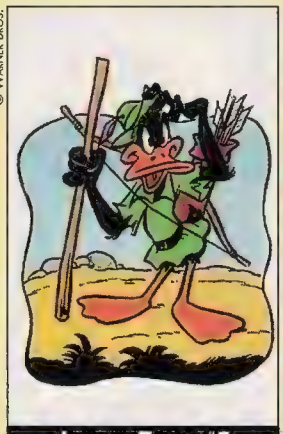
Ninjak Yearbook #1
VALIANT When Dr. Silk finds a way to arm terrorists with small, easily concealed nuclear weapons (hey, I saw those on *Amazing Discoveries*. Only $19.95!), Ninjak's feathers get kinda ruffled and he tries to avert certain disaster. In doing so, he faces the terrorists Hyena and Seventh Dragon. By Mike Baron, Bryan Hitch, and Andy Lanning. **$3.95**

Pitt #6
IMAGE Tired of getting the crap beaten out of him by Pitt, Rai-Kee sends in the big kahunas of the universe to wrassle the pony-tailed giant. Meanwhile, someone's kidnapped Timmy from the hospital...and when Pitt finds out, he's gonna open up a whole can of whup-ass! By Brian Hotton and Dale Keown. **$1.95**

Prime #15
MALIBU It's the beginning of the end for Rogue Prime, as he must face allegations of criminal and immoral conduct! Also, at the same time, Prime becomes an advocate of abused children, but his commitment forces him to confront his own fears and Papa Verité, a voodoo master. Written by Gerard Jones and Len Strazewski, with guest art by *UltraForce*'s George Pérez and Al "Oy!" Vey. **$1.95**

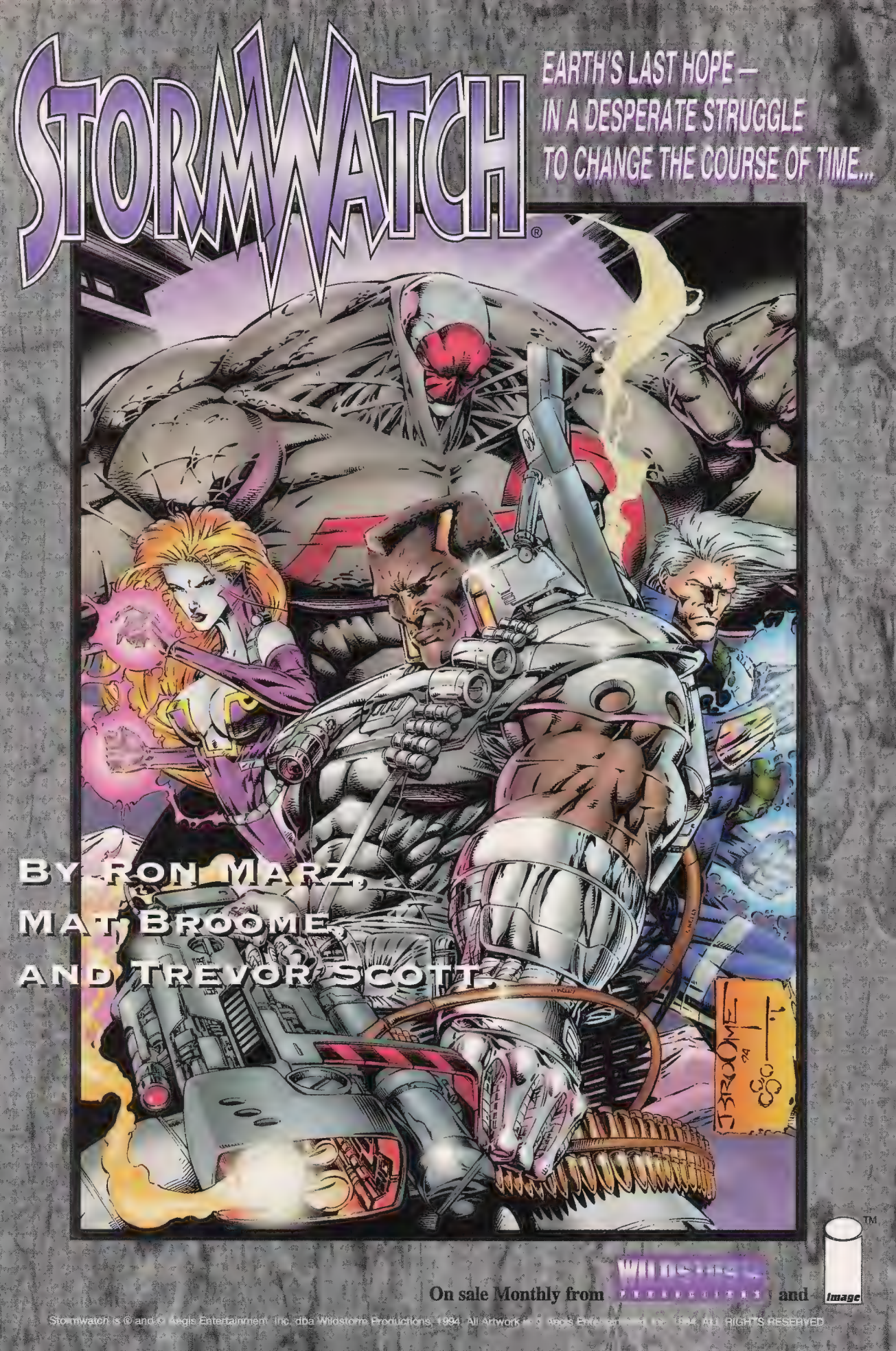
Prophet #8
IMAGE Since this issue apparently hasn't been plotted as of this writing, we'll speculate on what happens: "Prophet gets in big-time trouble by [insert some wacky deed here], and [insert bad guy organization name] sends out [insert bad guy name] after him. It's clobberin' time! Big explosions and bullet holes galore!" Check it out. By Rob Liefeld and Stephen Platt. **$2.50**

© Warner Bros.


Looney Tunes #7

Mortal Kombat #2

© Midway


STORMWATCH®
EARTH'S LAST HOPE —
IN A DESPERATE STRUGGLE
TO CHANGE THE COURSE OF TIME...
BY RON MARZ,
MAT BROOME,
AND TREVOR SCOTT.
On sale Monthly from and
Image™
Stormwatch is © and © Aegis Entertainment, Inc. dba Wildstorm Productions, 1994. All Artwork is © Aegis Entertainment, Inc. 1994. ALL RIGHTS RESERVED.

MORE PICKS

© Harris

VENGEANCE OF VAMPIRELLA #5

© Marvel

WEB OF SPIDER-MAN #117

RADIOACTIVE MAN #679
BONGO Well, OK—it's only the fifth issue of this six-issue mini-series, but who's counting? The story parodies the dark, brooding stories of the '80s, as you can surmise by the title: "Who Washes the Washmen's Infinite Secrets of the Legendary Crossover Knight Wars?" Yep, this one's got the big chills, thrills, and spills. By Matt Groening, Steve Vance, and Bill Morrison. **$2.25**

RICHIE RICH #28
HARVEY Thieving machines barrage the Rich Estate, and only Irona, the robot maid, speaks their language! Also: Bascomb, the family chauffeur, talks about his life on the job. **$1.50**

SPAWN #24
IMAGE Although this issue leads into the highly anticipated Neil Gaiman/Greg Capullo *Angela* mini-series shipping later this year, Spawn must still justify his existence to local yokels and battle crack dealers. Sheesh...the guy can't even save the children of the community without getting crapped on. It just doesn't pay to be a hell-spawned demon anymore. (Uhh, unless you've got toy and movie deals like writer/artist Todd McFarlane does.) **$1.95**

SPECTACULAR SPIDER-MAN #217
MARVEL "Power and Responsibility," Part 4 (of 4). For perhaps the final time, Spider-Man and his clone (ugh) team up against Judas Traveller at the Ravencroft Hospital prison. This issue spawns an all-new direction in the Spider-titles, so beware! By Tom DeFalco and Sal Buscema. **$2.95 (COLLECTOR'S EDITION), $1.50 (REGULAR EDITION)**

SPIDER-MAN #51
MARVEL "Power and Responsibility," Part 3 (of 4). The clone (ugh) fights alone as Judas Traveller has effectively KOed Spider-Man. Can the clone (ugh) do the job that Spidey couldn't? By Howard Mackie, Tom Lyle, and Scott Hanna. **$2.95 (COLLECTOR'S EDITION), $1.95 (REGULAR EDITION)**

STATIC #16
MILESTONE/DC Static puts the brakes on Joyride's speeding spree as a brutal attack reveals Rick's secret! What is it? Do ya really wanna know? Huh? Huh? You'll just have to read the dang thing. By Robert Washington III, Wilfred, and Rober Quijano. **$1.75**

UNCANNY X-MEN #317
MARVEL "Generation Next," Part 3 (of 4). When Husk, Skin, and M fall prey to the Phalanx, the X-Men must infiltrate their ranks in order to get 'em outta dere! This ish leads into the formation of Generation X. By Scott Lobdell and Joe Madureira. **$2.95 (COLLECTOR'S EDITION), $1.50 (REGULAR EDITION)**

VENGEANCE OF VAMPIRELLA #5
HARRIS The Undead—y'know, those young whippersnappers with vampiric powers?—escape from Danse Macabre, where they were genetically engineered, and they're on their way to free the High Lord Vampire Marazin, who holds the secret of their powers. All Vampirella has to do is stop 'em at any cost. By Tom Sniegoski, Kirk Van Wormer, and Art Nichols. **$2.95**

WEB OF SPIDER-MAN #117
MARVEL "Power and Responsibility," Part 1 (of 4). Uggggghhh. Spidey's clone—long thought dead—is back, and Spidey's not happy about it. In fact, he's so upset (and a little over the edge with his parents being robots and Aunt May collapsing and all), that he tries to beat the bejeezus outta the clone (ugh). But when the mysterious and powerful Judas Traveller shows up, will Spidey and the clone (ugh) team up to challenge him? By Terry Kavanagh, Steven Butler, and Randy Emberlin. **$2.95 (COLLECTOR'S EDITION), $1.50 (REGULAR EDITION)**

WETWORKS #2
IMAGE Mother One introduces Dane and Team 7 to their mysterious benefactor, who tells them what the hell they've got to do with the fight between mankind and the vampiric Night Tribe. But, hey, first things first: the WetWorks team must halt a chemical weapon from being unleashed at a rock concert. By Whilce Portacio, Brandon Choi, and Scott Williams. **$1.95**

© Marvel

WOLVERINE #86

WILDC.A.T.S #13
IMAGE Hey, lookee! It's the final part of that Huntsman crossover. Zealot teams up with Huntsman, Soldier, Savant, and Mr. Majestic to pummel the heck outta the rest of the WildC.A.T.s, who are under Tapestry's influence. By Chris Claremont, Jim Lee and Scott Williams. **$2.50**

MORE PICKS

Wolverine #86
MARVEL Albert and LCD/Elsie-Dee (I can't believe these two are back. The robot Wolverine and his little girl robot companion who talks like Elmer Fudd. P-U.) discover that Bloodscream is not only a murderer, he wants to kill Wolverine, too. By Larry Hama and Adam Kubert. **$1.95**

X-Men #37
MARVEL "Generation Next," Part 4 (of 4). It's the entire honkin' group of X-Men, along with the Generation X team, against Stephen Lang and his gang of crooks, the Phalanx. This issue directly leads into September's *Generation X* #1, so check it out. By Fabian Nicieza, Andy Kubert, and Matt Ryan.
$2.95 (COLLECTOR'S EDITION),
$1.50 (REGULAR EDITION)

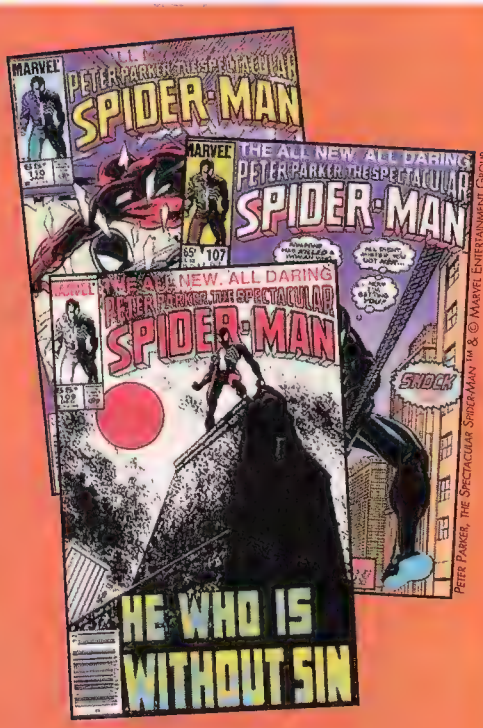
X-Men Adventures Season II #9
MARVEL This issue, find out how Rogue got her powers. (Which is kinda funny, seeing as how she's a mutant, and mutants are born with their powers...) **$1.50**

Youngblood #8
IMAGE It's another go 'round for Chapel and Spawn, as the most shocking revelation of the year is revealed. Yessir, this one has murder, betrayal, patriotism, and love. By Rob Liefeld and Danny "Oh, Miki, yer so fine, yer so fine, you blow my mind...Hey, Miki! (clap, clap, clap, clap) Hey, Miki! (clap, clap, clap, clap) Oh, Miki, what a pity you don't understand, you take me by the heart when you take me by the hand..." **$2.50**

Photo: Al Ortega

No, it's not the cover of a book, it's ink-cutie Danny Miki, and it sounds like someone has a crush...

good & cheap



Peter Parker, The Spectacular Spider-Man™ & © Marvel Entertainment Group

Good-readin' books you can still pick up cheap!

Peter Parker, the Spectacular Spider-Man #107-#110

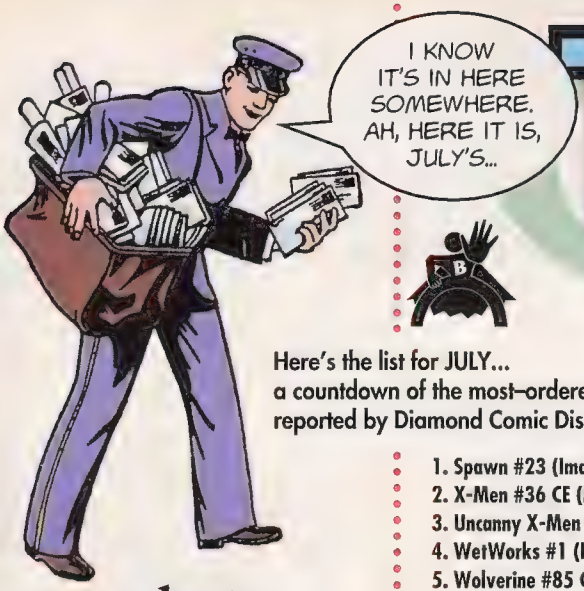
Writer: ***Peter David***
Artists: ***Rich Buckler, Brett Breeding, and other inkers***
Current Total Value: ***$10.50***

One of Peter David's "breakthrough" stories, "The Death of Jean DeWolff" shook *Peter Parker, the Spectacular Spider-Man* to its core; so much so that Marvel Comics altered the title's cover copy with #107 to read "The All-New, All-Daring" in front of the title. To further support the title's new feel, David gave Spidey an edge and intensity, evidenced by him pummeling street criminals in #107.

For years, Police Captain Jean DeWolff had been a supporting cast member throughout all of the Spider-Man titles. That is, until she was brutally murdered, and Spidey takes it upon himself to find out who did it.

Throughout the tale of intrigue and suspense, DeWolff is one of many who fall before the mysterious serial killer known as the Sin-Eater. While Spidey hunts for the murderer of his friend, Daredevil gets involved in the search by becoming a target of Sin-Eater in his civilian identity, lawyer Matt Murdock. By story's end, DD forms a bond between himself and Spider-Man, and both of them reveal their respective secret identities to each other; interestingly enough, this plot twist seems to have been forgotten in current continuity, as it has hardly been brought up since.

The shocking finale left fans—and the story's players—reeling for a long time. It will do the same to you. ☆



TOP 100

Here's the list for JULY...
a countdown of the most–ordered titles as reported by Diamond Comic Distributors Inc. (CE=Collector's Edition), (NE=Newsstand Edition)

1. **Spawn #23 (Image)**
2. **X-Men #36 CE (Marvel)**
3. **Uncanny X-Men #316 CE (Marvel)**
4. **WetWorks #1 (Image. Wow...*Déjà vu*)**
5. **Wolverine #85 CE (Marvel)**
6. **Zero Hour: Crisis in Time #0 (DC)**
7. **Zero Hour: Crisis in Time #4 (DC)**
8. **Zero Hour: Crisis in Time #3 (DC)**
9. **Zero Hour: Crisis in Time #1 (DC)**
10. **Zero Hour: Crisis in Time #2 (DC)**
11. Violator #3 (Image)
12. WildC.A.T.s #12 (Image)
13. X-Force #38 CE (Marvel)
14. Hellshock #1 (Image)
15. X-Factor #106 CE (Marvel)
16. Superman #93 (DC)
17. X-Men Unlimited #6 (Marvel)
18. Superman: The Man of Steel #37 (DC)
19. Adventures of Superman #516 (DC)
20. Action Comics #703 (DC)
21. Batman #511 (DC)
22. Doom's IV #1 (Image)
23. Detective Comics #678 (DC)
24. X-Men 2099 #12 (Marvel)
25. Spider-Man #50 CE (Marvel)
26. Amazing Spider-Man #393 (Marvel)
27. Batman: Shadow of the Bat #31 (DC)
28. Youngblood #7 (Image)
29. Action Comics Annual #6 (DC)
30. Green Lantern #55 (DC)
31. Robin #10 (DC)
32. Deadpool #2 (Marvel)
33. Superboy #8 (DC)
34. StormWatch #11 (Image)
35. StormWatch #12 (Image)
36. Catwoman #14 (DC)
37. Beavis & Butt-Head #7 (Marvel)
38. Star Wars: Tales...Jedi: Freedon Nadd #1 (Dark Horse)
39. Cable #15 (Marvel)
40. Batman: Legends of the Dark Knight #64 (DC)
41. Fantastic Four #392 (Marvel)
42. Deathblow #7 (Image)
43. Savage Dragon #12 (Image)
44. Excalibur #81 (Marvel)
45. Incredible Hulk #421 (Marvel)
46. Venom: Nights of Vengeance #2 (Marvel)
47. Geomancer #1 (Valiant)
48. Spider-Man 2099 #23 (Marvel)
49. Supreme #15 (Image)
50. Codename: Stryke Force #6 (Image)
51. Sandman #63 (DC)
52. Steel #8 (DC)
53. Team Youngblood #11 (Image)
54. Spectacular Spider-Man #216 (Marvel)
55. Youngblood Strikefile #5 (Image)
56. Supreme #16 (Image)
57. Shadowhawk #12 (Image)
58. Daredevil #332 (Marvel)
59. Batman: Shadow of the Bat Annual #2 (DC)
60. Newmen #4 (Image)
61. Web of Spider-Man #116 (Marvel)
62. Showcase '94 #10 (DC)
63. Vengeance of Vampirella #4 (Harris)
64. Youngblood Battlezone #2 (Image)
65. Bloodstrike #12 (Image)
66. Force Works #3 (Marvel)
67. Star Wars: Droids #4 (Dark Horse)
68. Ninjak #9 (Valiant)
69. Avengers #378 (Marvel)
70. Ghost Rider 2099 #5 (Marvel)
71. Simpsons Comics #5 (Bongo)
72. Ren & Stimpy #22 (Marvel)
73. Green Lantern Annual #3 (DC)
74. Troll II (Image)
75. Spider-Man 2099 Annual #1 (Marvel)
76. Silver Surfer #96 (Marvel)
77. Excalibur Annual #2 (Marvel)
78. Lobo #9 (DC)
79. Justice League America #92 (DC)
80. Captain America #431 (Marvel)
81. Ghost Rider #53 (Marvel)
82. Spider-Man: Web of Doom #2 (Marvel)
83. Mortal Kombat #1 (Malibu)
84. X-Men Adventures Season II #8 (Marvel)
85. Guy Gardner: Warrior #24 (DC)
86. Invisibles #1 (Vertigo/DC)
87. New Warriors #51 (Marvel)
88. Iron Man #308 (Marvel)
89. Spectacular Spider-Man Annual #14 (Marvel)
90. The Flash #94 (DC)
91. Spider-Man: The Arachnis Project #2 (Marvel)
92. What If...? #65 (Marvel)
93. Justice League International #68 (DC)
94. Edge #1 (Bravura/Malibu)
95. X-Men #36 NE (Marvel)
96. Martha Washington Goes to War #3 (Legend/D.H.)
97. Babe #1 (Legend/Dark Horse)
98. Thor #478 (Marvel)
99. Freak Force #8 (Image)
100. Uncanny X-Men #316 NE (Marvel)

what was hOt 1 yeAr ago...

1. Spawn #15 (Image)
2. Uncanny X-Men #304 (Marvel)
3. Deathmate Red (Image)
4. Deathmate Black (Image)
5. Deathmate Yellow (Valiant)
6. Deathmate Blue (Valiant)
7. X-Men #24 (Marvel)
8. Brigade #0 (Image)
9. WildC.A.T.s Trilogy #2 (Image)
10. Savage Dragon #2 (Image)

2 yeArs ago...

1. WildC.A.T.s #1 (Image)
2. Spider-Man #26 (Marvel)
3. Brigade #1 (Image)
4. X-Men #12 (Marvel)
5. Spawn #3 (Image)
6. Morbius #1 (Marvel)
7. Uncanny X-Men #292 (Marvel)
8. X-Force #14 (Marvel)
9. Infinity War #4 (Marvel)
10. Spirits of Vengeance #1 (Marvel)

Who's in the tOp100?

	# books in Top 10	# books in Top 50	# books in Top 100
DC Comics	5 (+3)	18 (+3)	29 (+6)
Marvel	3 (-1)	17 (-1)	39 (+5)
Image	2 (-1)	13 (-2)	22 (+3)
Dark Horse	0 (0)	1 (+1)	4 (+3)
Valiant	0 (0)	1 (0)	2 (-16)
Malibu	0 (0)	0 (0)	2 (+2)
Bongo	0 (0)	0 (0)	1 (-1)
Harris	0 (0)	0 (0)	1 (0)
Hamilton	0 (-1)	0 (-1)	0 (-1)

(+ or - indicates change from last month's listings)

TOP 10 AUGUST 1994

***Wizard*, by staying in touch with hundreds of dealers throughout the country, keeps a close eye on the country's hottest books. Here are the 10 best-selling comics for AUGUST '94.**

1

™ & © Wildstorm Productions DBA Aegis Entertainment

Gen[13] #1
Artists
J. S. Campbell & A. Garner
Writer
Brandon Choi

The long climb up the charts is finally over for *Gen[13]* #1, arguably the hottest book of the spring and summer months. This book stalled at No. 2 before taking a slight dip, but due to overwhelming demand for the entire *Gen[13]* series, it has screamed back up to the top of the hill. Fans have embraced this series in a very big way, with first-day sell-outs of each issue being the norm in most stores. After the obligatory #0 issue, look for the underrated J. Scott Campbell and crew to pick up where they left off and give the fans what they really want, an ongoing regular *Gen[13]* series, starting with issue #6 in November. (And hey, maybe Campbell himself will make it to the Top 10 hot artists chart.)

2

™ & © Wildstorm Productions DBA Aegis Entertainment

Deathblow #5A
Artist
Tim Sale
Writers
Brandon Choi & Jim Lee

This is the hottest of four alternately covered books from the Wildstorm family to show up here in Top 10 Land. Why? Because the variant covers are printed one per five copies, the titles with the lowest orders would naturally have few available copies with variant covers. The alternate covers are all part of a monster-sized piece by Whilce Portacio, and you lucky fans out there who find copies of these alternates can build yourself a gigantic jigsaw puzzle out of 'em. What's under this oh-so-special cover? Deathblow finds out his cancerous condition is worsening, so he goes to a strip joint, throws a bag on, kills some guys who were trying to rub him out, and ends his night of fun by picking up one of the strippers. All in all, a book chock-full of family values (and really nice Tim Sale artwork).

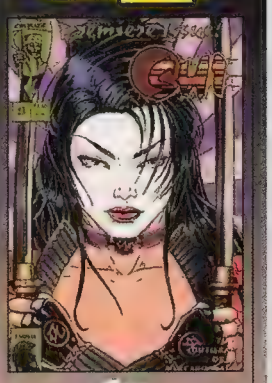
3

™ & © Brian Pulido

Lady Death #1
Artist: **Steven Hughes**
Writer: **Brian Pulido**

The first of four bad girl comics to show its pretty face, *Lady Death* is another book that has gotten hot along with the weather and shows absolutely no signs of cooling off. The bad girl segment of the market has really exploded over the past few months, so don't be surprised to see titles such as *Catwoman*, *Mantra*, *Wonder Woman*, and *Drama* (this independent, fully painted book is a real beauty that's already receiving aftermarket attention), among others, catching fire. *Lady Death* fans themselves won't go unfulfilled in the coming months. Keep an eye out next month for a *Lady Death* #1/2 offer, right in the pages of *Wizard* (hey, we'll plug our stuff as much as we want!), as well as an all-new *Lady Death* mini-series scheduled for next February.

4



™ & © William Elliott Tucci

Shi #1
Artists: **W. Tucci & H. Mercadoocasio**
Writers: **W. Tucci & P. Gutierrez**

Another fortunate participant in the bad girl back issue bonanza, *Shi* #1 squirts up three spots from last issue; it seems to be another book that has definite Top 10 staying power. Issue #2 has hit the shelves and has also been a fast seller, with significant reorder activity. This book, while benefiting from the groundswell of bad girl books currently running rampant on comic shelves nationwide, is a pretty cool read too. There's lots of cool Oriental spiritual and religious things going on in this book as well as a fair amount of fighting. And so's not to disappoint all of you killer lady fans out there, this book also contains a lot of sexy shots of Shi as well. Quite a looker that young lady is, kabuki-style makeup or not.

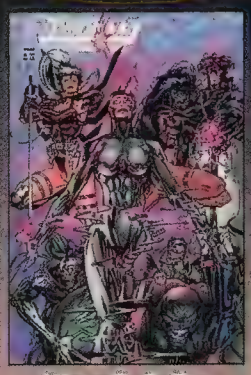
5

Kindred #5A
Artists: B. Booth & S. Regla
Writers: Brandon Choi & Jim Lee

™ & © Wildstorm Productions DBA Aegis Entertainment

Yes, folks, this is another of those wacky little Wildstorm/Portacio variant covers. These babies are getting snapped up in comic shops pretty feverishly, making the alternate cover a hot deal in collectorland. (Us bozos here at *Wizard* ran *two* alternate covers on this month's issue, proving that even we are susceptible to a fad.) While reading this book, we found some neat stuff going on inside. There's a pretty sinister bad dude called Bloodmoon (isn't that enough characters with the "Blood-" prefix?), and he's on this island that's populated by a batch of weird animallike guys called the Kindred who have it in for our fearless heroes, Grifter and Backlash. There's pretty nice artwork in here as well; check it out.

6

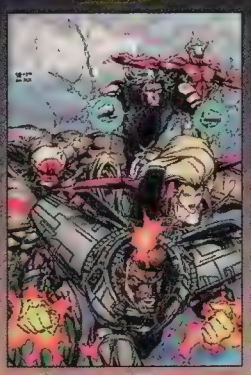


WildC.A.T.s #11A
Artist: Jim Lee
Writer: Chris Claremont

™ & © Wildstorm Productions DBA Aegis Entertainment

One would figure that the most-popular Wildstorm book would possess the most-desired variant cover, but it doesn't work that way. Because the variant covers are printed one per five copies, the titles with the highest orders would naturally have more available copies with variant covers. (Hey—that sounds familiar.) If ya check the list of orders for May in *Wizard* #35, you'll see that *WildC.A.T.s* #11 was the seventh-highest ordered title that month, so logically it will have the most variants available. This is not to say that *WildC.A.T.s* isn't hot; since Jim Lee will be producing regular issues until his sabbatical after issue #13—a sabbatical that already has Jim's fans walking around with saggy diapers that leak—fans have been turning out in droves to buy the book.

7



StormWatch #10A
Artist: Dwayne Turner
Writers: Ron Marz

™ & © Wildstorm Productions DBA Aegis Entertainment

StormWatch makes its first appearance in the Top 10 as this month's final participant in the variant Portacio puzzle. When all is said and done (and it may be by the time you read this), the puzzle will have encompassed eight covers and captured big-time collector interest. It seems that alternate covers have become something that collectors have really embraced as of late, even though multiple covers have been around since *Superman: The Man of Steel* (miniseries) #1 (remember that one?). What will be the next collecting fad to rear its head in comicdom? We've got a great idea—how about a great story with great art that everyone wants to read? How's that for cutting edge?

8

Catwoman #12
Artist: J. Balent & R. Burchett
Writer: Jo Duffy & C. Dixon

™ & © DC Comics

This puppy (or should we say kitty?) shows up here not because it's a bad girl book (although Jim Balent draws this antiheroine mighty nicely) but because the comic-consuming public (not that any of you out there are actually eating your comics, are you?) feels that this book has historical presence. While *Robin* #8 is the first reappearance of Bruce Wayne in his Batduds, that reappearance is only a cameo on the last page. Ms. Kyle's book has Bats in his full regalia throughout, and it's the issue in which Bruce issues a challenge to Azrael for the mantle of the Bat (funny, we always thought the Mantle of the Bat was Mickey). Pretty heady stuff, and all of you astute comic history buffs have noticed big-time.

9

Vengeance of Vampirella #1
Artist: Buzz
Writer: Tom Sniegoski

™ & © Harris Publications Inc.

The last of our bad girl contingent this month, Vampi sure looks healthy on this cover, doesn't she? Speaking of this cover, our good friend, *Vengeance of Vampirella* penciler Buzz, said to us, "Hey! Enough about the damn cover; what about mentioning the interior art, you morons?" And since we're rather fond of the furry little monkey (he's our second-favorite furry creature after our zany pal Nelson), we figured we'd mention the interior artwork on this book. We have to admit there, Fuzzy Buzzy, you sure do draw up a mean mess of blood as well as a swell-looking batch of them-thar female critters. And hey, Buzz, your cover on *Vengeance of Vampirella* #2 (another hot book) was pretty keen too.

10

Amazing Spider-Man #149
Artists: R. Andru & M. Esposito
Writer: Gerry Conway

™ & © Marvel Entertainment Group

This is one of those books the enormous interest in which probably amazes all of you out there as much it does us. Just *try* to find this book in a comic store. This was a fairly crappy story about Spider-Man and his clone that has ties to a pretty crappy present-day story about Spider-Man and his clone. So far in the current storyline, we've been treated to things like Aunt May's life-threatening stroke (actually, I think we've seen that a couple of times), Spider-Man crawling into a cocoon to further immerse himself in his crime-fighting persona, and a new Kraven (the original's kid). Kinda makes you long for the days when Spidey fought the Green Goblin, had no money, was flunking out of school, and saw his lady love murdered before his very eyes. Yup, the good ol' days... ☆

Wizard Market WATCH

by **Jon Warren, Marc Wilkofsky, and Rob Samsel**

A Hot Summer Market

In recent releases, bad girl comics continue to be a strong segment of the market, with *Lady Death*, *Shi*, and *Vengeance of Vampirella* leading the way. The Modern Age market is active. Fans of Spider-Man are speculating that *Amazing Spider-Man* #149, the first Spider-Clone appearance, will become a key book. Silver Age keys from both Marvel and DC are hot. And Golden Age collectors have their own bad girl comics too, only they call them good girl comics.

RECENT (1991-1994)

Keep watching *Web of Spider-Man* #114, released the first week of May, because it may turn out to be very important in the whole Spider-Clone saga. In the phone call to Aunt May sequence, it appears the character in the shadows is the Spider-Clone himself. There have been several clone appearances strewn throughout Spidey's books in the past few months; each book may soon become a collector's item.

Marvels #0 hit the market in mid-June and was well-received by fans. The origin of the original Human Torch and the beautiful 18-page portfolio, all rendered by the talented Alex Ross, helped to make it a top seller.

"KnightsEnd," the latest Batman crossover storyline, is doing extremely well for DC. Each of the 10 crossover books tells an important story in the arc. *Robin* #8 and *Catwoman* #12 in particular are significantly high on the hard-to-find list, due to comparatively low orders and each book's depiction of Bruce Wayne's return to the Batduds. Retailers in many parts of the country report that prices on all "KnightsEnd" books are edging up above cover price.

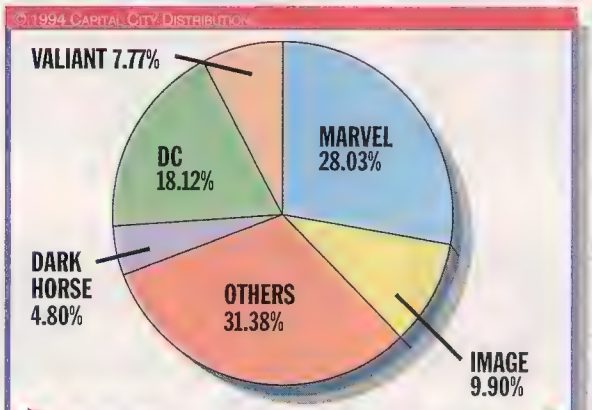
Green Lantern's new powers are just part of the reason collectors are impressed with the new storyline running through his flagship title. DC has a hit in Kyle Rayner, a character with an enjoyable personality who's reacted intriguingly to becoming the new GL. Starting with #50, his first appearance as the hero, *GL* issues have been picked up by many an interested reader.

It should be interesting to watch what DC's "Zero Hour" crossover does in the market. There are questions aplenty. Which of the mini-series, crossover, and Zero Month issues will be scooped up more rapidly by collectors? How much of a boost in overall sales will DC enjoy thanks to the crossover? We'll have to wait and see. On a related note, collectors are starting to pick up *Armageddon 2001* #1, which introduced Waverider and Extant/Monarch, with a little gusto.

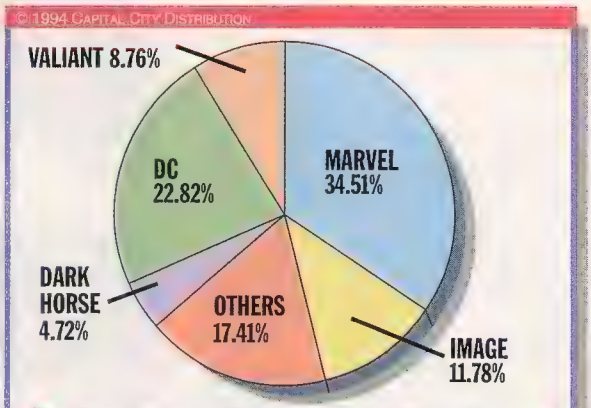
Malibu collectors are starting to take note of *Sludge* #3, which offers the first Lord Pumpkin appearance. Who's this guy, you ask? Oh, just an interesting villain who may soon play a major role in the Ultraverse. His origin happens to be in *Prime* #12, which has two other hot factors: the intros of two new Prime foes, Planet Class and Kutt.

Bone fans are looking forward to the special Bone story in the August issue of the *Disney Adventures* magazine. This will be the first full-color Bone story, and although it will be reprinted in a future trade paperback, this is the only time the story will appear in color. There's still much demand for early *Bone* issues, as reflected in this month's price guide.

Lately, Image collectors have been searching for variant books. Image's variant covers on *Supreme* #11, with cover artist Pedi, and *Kindred* #3 and *Deathblow* #5, both with limited variant covers by Whilce Portacio, have caused a stir in the market. Of course, this all started with the Platt-covered *Prophet* #4A. Collectors can't seem to get enough of these special-cover editions, but retailers are gradually nearing the "we've had enough" point; the fan interest helps their customer base, but many are faced with the dilemma of how to distribute the limited editions. For the most part, these editions are placed onto racks with high prices,



Dollar Share of the Comic Book Market for JUNE, according to Capital City Distribution



Piece Share of the Comic Book Market for JUNE, according to Capital City Distribution

just like dealer-incentive editions, which were doing well for a while but are now on the cold side. Hmmm...will history repeat?

Deathmate Red and *Black* are doing well in the market, especially the latter, which is the first appearance of Gen[13]. That team's series is tearing up the popularity charts, with each issue seeing major upward price activity. Also, Rob Liefeld's new *Youngblood* work demonstrates an impressive improvement in his writing and art skills. He'll be the creator to watch for the time being, along with Stephen Platt, who's cooled a little but is still tops with the fans.

There's nothing like a mega-adventure to benefit sales, and Valiant's "Chaos Effect" storyline is no exception. Collectors can't wait for each week's worth of comics, searching for the most important events. The Visitor's first appearance in the free issue, *Chaos Effect Alpha*, is making it a difficult find.

As for those steaming-hot "bad girl" books, Chaos!'s *Lady Death Swimsuit Special* is hot in more ways than one: the velvet-cover special edition was a nationwide sellout, currently bringing in $20 to $30. Harris's *Vengeance of Vampirella* series is causing many collectors to rush into stores, wallets open. The incredibly scarce, very hot *Shi* #1 rounds out the industry's bad girl trio...but wait! It's now a quartet: Wonder Woman's longtime enemy Circe has recently returned to WW's series, totally revamped and definitely "bad." She now sports a wilder costume and hipper personality; she calls Diana "sister" and "girlfriend." Bad-girl watchers are picking up *Wonder Woman* (vol. 2) #88 and #89, where she battles the heroine, and her first appearance, *WW* (vol. 1) #305, is developing market interest. Does this mean people should keep an eye on the *War of the Gods* mini-series, in which she's the main villainess? Could be...

MODERN AGE (1970-1990)

Marvel collectors are scrambling wildly for *Amazing Spider-Man* #149, the first appearance of the Spider-Clone. Rumors abound surrounding the current storyline and how the clone will affect the future of Spider-Man. Of course, there's still lots of interest in other Modern Age back issues from Marvel, especially *Incredible Hulk* #181 (first full Wolverine appearance), *X-Men* (vol. 1) #94 and *Giant-Size X-Men* #1, the whole run of John Byrne *X-Men* issues (#108-#143), and three *Uncanny X-Men* issues: #221 (the first appearance of the evil Mr. Sinister), #244 (lovable ol' Jubilee's first appearance), and the winner of the Four-Alarm Fire contest, #266 (first full appearance of Gambit). We've even had numerous reports of an upsurge in interest for *Amazing Spider-Man* #129 (first Punisher), which was slow for a few months.

At DC, *Sandman* remains the hottest back issue title, especially issue #8 (first Death), which sells for as much as $75 in some parts of the country. Several other important pre-Vertigo Vertigo books are gaining interest, such as *Saga of the Swamp Thing* #37 (the first Hellblazer appearance), *Swamp Thing* #84 (featuring an early Sandman appearance), and *Sandman* #1 and #22 (Daniel's introduction). Tough finds, all of 'em!

Thanks to the popularity of the smash movie, *The Crow* has been among the hottest back issue titles in the market. The Caliber Press issues are flying (ouch!) out of retailers' back issue boxes. Retailers report strong demand for the trade paperback, too. The same "movie madness" has hit early Dark Horse appearances of the Mask, including his *Dark Horse Presents* issues, with the most interest in the four-issue *Mayhem* series, where the character appears as "the Masque." The question is, will this interest in movie-related books last?

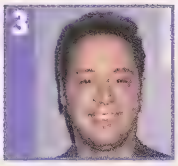
Knowledge that *Star Wars* lovers will be

WIZARD'S TOP TEN HOTTEST ARTISTS

PHOTO: AL ORTEGA

1 **Todd McFarlane**
Spawn

2 **Stephen Platt**
Prophet



3 **Joe Quesada**
upcoming: *Ash*

PHOTO: AL ORTEGA

4 **Frank Miller**
Sin City: The Big Fat Kill

PHOTO: AL ORTEGA

5 **Greg Capullo**
Violator

6 **Rob Liefeld**
Youngblood

PHOTO: AL ORTEGA

7 **Bart Sears**
Brute & Babe

8 **Marc Silvestri**
Cyberforce

PHOTO: J. SCHUYLER

9 **Andy Kubert**
X-Men

PHOTO: AL ORTEGA

10 **Jeff Smith**
Bone

WIZARD'S TOP TEN HOTTEST WRITERS

PHOTO: AL ORTEGA

1 **Frank Miller**
Sin City: The Big Fat Kill

PHOTO: AL ORTEGA

2 **Neil Gaiman**
Sandman

3 **Peter David**
Hulk, Aquaman, Spider-Man 2099

4 **John Byrne**
Next Men, Babe

5 **Ron Marz**
Green Lantern, Silver Surfer

PHOTO: J. SCHUYLER

6 **John Ostrander**
The Spectre

PHOTO: AL ORTEGA

7 **Fabian Nicieza**
New Warriors, Nova, Night Thrasher, X-Men

PHOTO: AL ORTEGA

8 **Jeff Smith**
Bone

9 **Chris Claremont**
Aliens vs. Predator: Deadliest of the Species

PHOTO: MITCH JENKINS

10 **Alan Moore**
Violator, From Hell

WIZARD'S TOP TEN HOTTEST ARTISTS AND WRITERS LISTS ARE DERIVED FROM A NATIONWIDE DEALER SURVEY.

getting three movies by decade's end has added fuel to the *Star Wars* blaze. These days, if it's *Star Wars*, it's a hot, collectible item.

SILVER AGE (1955-1969)

Marvel and DC keys in top condition are still as good as gold. Tremendous demand exists for these books in top condition (VF+ or better). Even common "run" issues from the major titles in Very Fine/Near Mint or better condition are eagerly bought by collectors. But the top end of the market is small in comparison to the supply of average condition material, and it's in this area that we get a truer picture of where the real demand is.

It appears that there is strong collector demand for average-condition copies of the scarcest keys—primarily those that are rarely sold in top condition—and moderate demand for average-condition copies of non-key issues from the major titles for each publisher. For DC, these include any early Silver Age keys from 1955-60. Titles include *Showcase*, *The Brave and the Bold*, *Mystery in Space*, the early DC war titles, *House of Secrets*, and *House of Mystery*. For Marvel, the demand for average-condition copies of key books focuses on *Incredible Hulk* #1-#6, *Amazing Fantasy* #15, *Amazing Spider-Man* #1, *Fantastic Four* #1, #4, and #5, *Amazing Adventures* (vol. 1) #1, and the prehero prototype issues of the big four titles: *Journey into Mystery*, *Strange Tales*, *Tales to Astonish*, and *Tales of Suspense*. There's solid demand for these books in average condition. If you find the same books in top condition (VFNM or better), seriously consider grabbing them!

GOLDEN AGE (1938-1954)

The current popularity of the new crop of bad girl comics may be contributing to a revival of interest in the Golden Age version of the same genre, called "good girl art" or GGA, by Golden Age collectors.

Back in the '40s, several comic companies marketed sex by finding any excuse to show women in scanty attire, like the skimpy jungle garb Rulah, the Jungle Goddess, wore while battling evil jungle women. Just prior to the '50s crackdown on comics, companies dropped any pretenses they may have had and simply showed women (criminal types in the crime comics, girl-next-door types in the romance comics) undressing before their mirrors.

GGA titles currently doing well in the market include *Phantom Lady*, *Jungle Comics*, and, in the crime genre, *Crimes By Women*. Of these, those with art by the legendary Matt Baker are among the most sought-after by collectors. ☆

Market WATCHERS

Dear Wizard,

I'd like to know why *Secret Wars* #8 (the first appearance of Spider-Man's alien costume) is only worth $10. The first appearance of Carnage is worth about $15 and the introduction and origin of Venom is worth around $65. If it wasn't for the alien costume, Venom and Carnage wouldn't exist. I mean, shouldn't *Secret Wars* #8 be worth more?

Matt Wolf
Bath, PA

Good news, Venom lover! That particular issue of Marvel's finest "maxi-series" has been listed at $15 for months now (you must've looked at an early issue), and we confirmed a market value of $16 for this month's Guide. So this one issue *is* worth a bit more than 10 bucks, due to the origin of that "innocent" little symbiote. (The first actual appearance of the costume came in the earlier *Amazing Spider-Man* #252, which has a value of $25.) Now if only the Beyonder, the new Spider-Woman, and Zsaji could become megapopular characters, we'd be looking at a very hot *series*!

Dear Wizard,

I have copies of *Ghost Rider* #46, #47, #50, and #52. On the inside of each, it says, "Vol. 1," but your Price Guide's *Ghost Rider* listing only goes up to #7 in volume 1. Why is that?

Bryan McClelland
Manitoba, Canada

Here's the story: when a title is canceled and then returns as a new series, that new series is known in our Guide as, of course, "2nd series." The next would be "3rd series," and so on. (See our *Aquaman* and *Moon Knight* listings for good examples of this.) The publishers, however, usually see each separate series as a first volume, and note it as such in what is called the indicia, the fine print found at the bottom of the first or second page of a book. (It seems the present *Ghost Rider* series [1990-onward] is an exception to this rule: it's listed as Vol. 2.)

The first, seven-issue *Ghost Rider* series (1967) listed in the Guide starred the western Ghost Rider character (yep, there was such a guy). The books you have are part of the first series (1973-1983) starring the Ghost Rider we all know and admire. Does that clear it all up?

Dear Wizard,

I was recently looking for *Spawn* #19 and #20 at my local shop when I was informed that those issues were never made. Is this true?

Charles McKinney
Collinsville, IL

To be brief, Todd McFarlane was so behind on his deadlines for these issues that instead of canceling them, he just skipped 'em. He plans to resolicit them sometime soon. You'll have to settle for #21 and wait a while for the others. Before I begin an uncharacteristic tirade on how ridiculous this situation is, let's hit the next letter!

Dear Wizard,

I have a *Spidey Super Stories* #45, where Spidey and Silver Surfer team up to fight Dr. Doom. Could you tell me what it's worth?

Dominick Tuminello
Transfer, PA

Well, Dominick, according to our mysterious Senior Price Guide Editor Jon Warren, you've got a $1 book. Call the neighbors. Seriously, this issue is just one of a fine run of books that actually helped people learn to read using fairly simple dialogue and fun, accessible plotlines. I believe I first got interested in the ol' web-slinger through this series, and our own editor-in-chief, Pat McCallum, isn't ashamed to say it's one of his favorite titles of all time. If you're interested, go out and find the other 56 issues!

Dear Wizard,

I've followed you guys since before day one, and have finally thought up enough questions and comments to write.

Continued thataway

1. Which issue of *Cerebus* had the Bone preview in it?

2. Why don't you list Jack Kirby's *Demon* #1 (1972) as the first appearance of the Demon Etrigan, Merlin, or Jason Blood?

3. What is the first appearance of Black Manta, Aquaman's foe?

4. How could you receive a *Maxx* #1/2 gold edition?

Now some comments: *Phantom Stranger* #14 is the first (albeit a cameo) appearance of Man-Thing—yes, Man-Thing. Also, *Hate* #14 has been out for a few months, yet *Wizard* #34 (the newest issue as I write this) only lists up to #12. Thanks!

Bob Murillo
Tucson, AZ

I love multi-question letters! Here's the goods, rapid-fire style:

1. *Cerebus* #161 contained a reprinted story from *Bone* #3, not a preview of the series.

2. Yes, the first ish of the 1972 series did introduce these characters (with Etrigan and Mr. Blood technically being one and the same). The Guide listing's been corrected.

3. *Aquaman* (vol. 1) #35. (There's that volume thing again!)

4. Just save up a load of money and visit a few retailers. Don't buy a copy until you have shopped around for the best price and are positive you need it (I'd go for a tall stack o' cheaper books myself). We originally gave away the book at conventions!

As for your comments, you must be thinking of Swamp Thing, DC's answer to Man-Thing. Anyway, you're wrong—the swamp creature featured in this issue's story was revealed to be just a man in a costume and had nothing to do with Swampie. Finally, we've confirmed that *Hate* #13 and #14 definitely shipped, and fixed the Guide (which now has a new format!) accordingly. Thanks a lot, Bob...that type of letter is my cup o' joe (hint to future Watchers).

Dear Wizard,

What is the first appearance of Exodus, from the pages of *X-Men*?

Michael Kelly
El Cajon, CA

Good "first app" question, Michael! Believe it or not, it's a semi-toughie, because Exy's first two appearances occurred in *Uncanny X-Men* #304 and *X-Men Unlimited* #2, both of which happened to ship in July of '93! However, the Bloodshot curse (see Market Watchers, issue #35) has not hit this character: *Uncanny* #304 shipped two weeks earlier than the other book and is therefore this cool villain's first appearance. This book's almost as important as *Secret Wars* #4, the world's introduction to Zsaji herself (who died, but may return as "Dark Zsaji" or the "Zsaji clone").

Before I wrap things up, I'd like to voice a quiet "hurrah" for the news that Wonder Woman's decade-long foe Circe is now being considered a "bad girl." While many Vampi and Shi collectors are raising their eyebrows, the masses of WW fans who have been looking for *something* to interest new readers in her excellent book are gladly saying, "We'll take it." You go, goddess!

Thanks heaps, people! Later!

—Marc Wilkofsky
Admittedly Pro-Knowledge

WiN!

Batman #492!

A Platinum *Batman* #492, the first part of thunderous "Knightfall" storyline!

© DC Comics

Missing Link

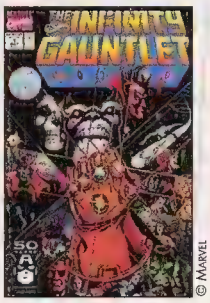
Hi there! Welcome to *Wizard*'s newest monthly contest. Here's the deal: every month, in the Market Watch department, we'll list three comic book issues that contain something in common, in content, characters, creators, or the like. Your job is to tell us what that something is. (Actually, we already know what it is. But we want to know that *you* know too!)

For example, what do *Uncanny X-Men* #144, *Marvel Team-Up* #122, and *She-Hulk* (vol. 2) #8 all have in common? That's easy: all three feature guest appearances by the Man-Thing.

Get the idea? Of course, we won't make each contest *that* easy. You'll usually have to read through the books to find the answers, but hey, how hard could that be for you comic lovers? By the way, you won't have to be a regular reader of the particular books to figure out the answer. Be sure to read the books, though!

We'll randomly select an entry out of all the correct ones we receive. The winner of this month's contest will receive a Platinum *Batman* #492! So good luck, and good sleuthing!

Here are this month's batch o' books:



© Marvel

The Infinity Gauntlet #1

© DC Comics

Legion of Super-Heroes (vol. 3) #38

© Voyager

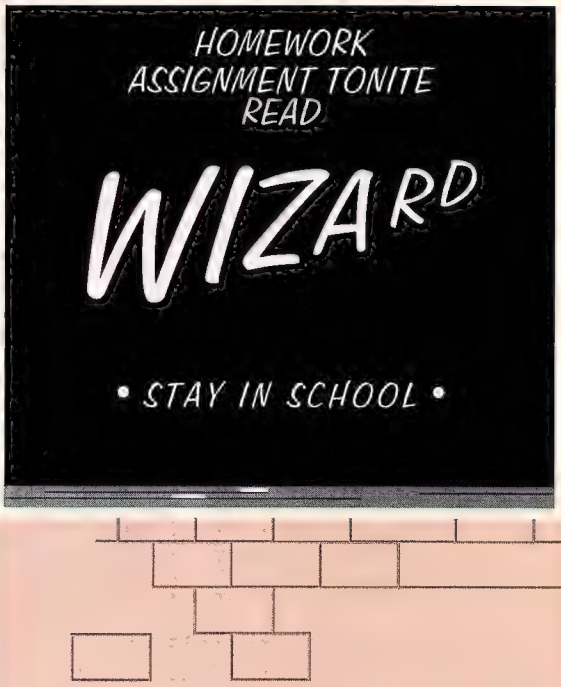
Rai and the Future Force #20

Send all entries to:
Missing Link #37
c/o Wizard Press
151 Wells Ave.
Congers, NY 10920-2064
All entries must be received by September 30, 1994.

If you can read this fine print, then you're in.

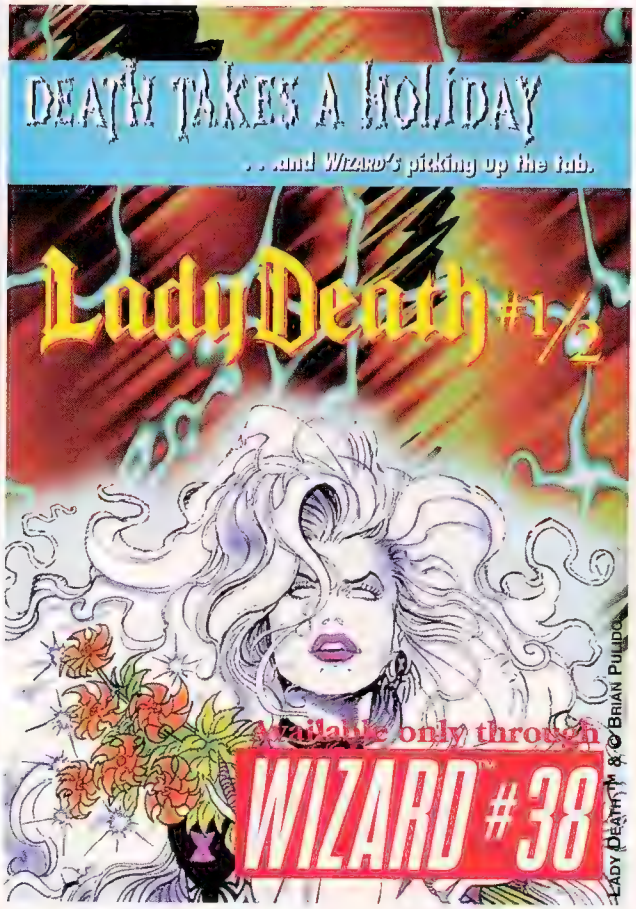
No purchase necessary. Contest is open to anyone except employees of Wizard Press, their immediate families, and Fleagle from *The Banana Splits*. Print your name, age, address, city, state, zip code, telephone number with area code, and the Missing Link on a three-by-five-inch index card or a standard postcard. Enter as many times as you like. Mail each entry to Missing Link #37, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064. Limit one entry per envelope. No mechanical reproductions will be accepted. All entries become the property of Wizard Press, and none will be returned. All taxes (federal, state, and local, if any) will be the responsibility of the prize winner. No cash equivalent or substitute prize is offered. The prize will be awarded in the name of the contest winner and is not transferable. Offer void where prohibited, regulated, or restricted by law in a manner inconsistent with the purpose and rules hereof. Did you know that in the Northern Hemispere the water in a toilet flushes in a clockwise direction? All entries must be received at contest headquarters by **September 30, 1994**. Wizard Press is not responsible for lost, late, misdirected, or mutilated entries. Odds of winning will be determined by the number of valid entries received prior to the closing date of the contest. The prize winner will be selected in a random drawing from all properly completed entry forms received at contest headquarters. The random drawing will be conducted on October 3, 1994, by Wizard Press. All decisions are final.

For the name of the winner, available after October 28, 1994, send a stamped, self-addressed envelope to Missing Link #37 Winner, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064, or just watch this column!



WIZARD MAGAZINE

The voice of the comic book industry: fans, collectors, artists, writers, publishers, distributors and store owners turn to Wizard for the inside track!



TRI-STATE COMICS, INC

PRESENTS
SIGNED & CERTIFIED EDITIONS

ZERO HOUR

GREEN LANTERN #0/ ROMEO TANGHAL
KYLE VS HAL FOR THE TITLE!
FLASH #0/ WAID , WIERINGO, MARZAN
SUPERBOY #0/ DOUG HAZLEWOOD
GREEN ARROW #0/ RICK BURCHETT
JLTF #0/VELLUTO, WAID, ALBRECHT
JLA #0 / DVORAK, WOJTKIEWICZ
LSH #0/ WAID, IMMONEN

$20 EACH PLUS SHIPPING
5 PACK $75 PLUS SHIPPING

CARDS PRODUCTS AVAILABLE!
MARVEL FLAIR! ULTRA XMEN!
MARVEL UNIVERSE 1994!

TRI-STATE COMICS, INC
2311 ANDY'S LANE WILMINGTON, DE 19810
302-529-7422 OR
FAX: 13025297422(PAUSE)11

MasterCard VISA

For FREE CATALOG Please send a 29 cent stamp OR International equivalent to the address above. Please PRINT or TYPE the following: NAME, STREET ADDRESS, CITY, STATE ZIPCODE, AREA CODE & PHONE.
Our catalogs are printed monthly.
Some items may be limted in quantitiy so PLEASE PHONE or FAX ORDERS IN.
All shipping is via UPS so PLEASE no PO BOXES. Shipping not included in prices.

GREAT EASTERN CONVENTIONS PRESENTS:

PHILADELPHIA COMIC BOOK SPECTACULAR

Special Guests:
Stan Lee, Joe Quesada, Jimmy Palmiotti, Jae Lee, Jim Balent, Lee Weeks, Mike Manley, Rick Parker, Mark Schultz, Chuck Dixon, Dan Panosian, Art Thibert, Tom Morgan, Matt Wagner, Bill Tucci, Shelly Moldoff, Nelson, and Dave Hoover.
HUNDREDS MORE TO BE ANNOUNCED!

Pennsylvania Convention Center
12th & Arch
908-788-6845/FAX 908-806-8409

THIS IS THE

OCTOBER 21-23, 1994

Special Event

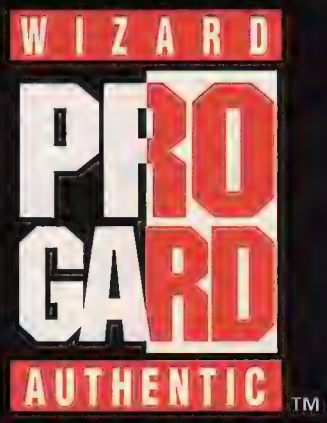
WIZARD® FAN AWARDS

Find out who will win the comic industry's most prestigious awards.

Last years winners included: Todd McFarlane, Scott Williams, Joe Quesada, Peter David, Neil Gaiman, Steve Oliff, Bob Layton, Tom Orzechowski, Joe Jusko, Spider-Man, Rogue, Magneto, Catwoman, Robin, Mary Jane Parker-Watson, *Sandman #50, Spawn #10, Knightfall, X-O Manowar #0, Spawn, Batman: Vengeance of Bane, Batman: Sword of Azrael* & Image Comics.

BIG ONE.

Todd McFarlane ™ & © his parents. Wizard logotype is a registered trademark of Wizard Press, Inc.



Progard Offers the Highest Quality and Greatest Reliability of any Comic Book Supply Line on the Market Today.

The durability of the entire product line is accepted as the benchmark others are compared against.

Carried by your local retailer. Call them today and visit them tomorrow.

Progard ™ 1993 Eagle and Wizard Press

Toying Around

by Todd McFarlane

ANGELA ™ & © TODD MCFARLANE PRODUCTIONS

As most of you probably know, I've started a new company that will produce toys to be sold through toy stores and comic shops. I think everyone has been told how a comic book is made, so what I'm going to do is walk you through the steps involved in making an action figure.

First off, we created our own company, Todd Toys. Once that was settled and we hired the appropriate personnel (i.e. designers, sculptors, painters, and business people), we had to come up with a line of toys. Luckily, in my case, I'm involved in doing comic books, which lend themselves to doing toys on different levels. So I just dove into those characters that I'm near and dear to, namely, Spawn and his related characters and settings.

Then we had to decide how many figures and items we wanted to put out for retail sale. We decided that the first wave of toys, to be released during the Christmas selling season, will have six figures, two vehicles, and a playset. In spring '95, we'll add five figures, two vehicles, and a product that's currently undetermined.

Here's how we design an actual figure. Let's take Angela (from *Spawn* #9), which will be released in the spring line, as an example. The first step is to figure out what we want the toy to convey. What I prefer to have is a toy with playability as well as posability, but it must also have an attitude of sorts. As we establish Todd Toys as a legitimate toy company, we'll start breaking some toy-making conventions.

There were a few key things I wanted from Angela: I wanted her to come across as a warrior, but I also wanted her to look sexy. A lot of female action figures these days seem to lack the latter quality. I've been advised by toy industry insiders—and it doesn't take a genius to figure this out—that female figures that lack sex appeal will simply not sell. With what we have planned, I think we'll sell a ton of Angelas.

Once a pose is determined, we do control drawings, several drawings which show the sculptor how the character should look. (Although I do like to allow the sculptor a lot of artistic license.) The underlying body, minus the armor and paraphernalia, must be perfect; if it's not, then the figure probably won't be up to snuff.

When we have the underlying body set, we tweak the figure a little bit, messing around with various details. We design the armor, headgear, hair, and stave and add shoulder and forearm pads and extended boots to hide about 80 percent of the joints. On the shelves, Angela will practically look like a statue.

Once all that's approved, we ship it off to Hong Kong, where the actual product is manufactured. The Hong Kong personnel create the mold for the Angela figure and ship prototypes back to us. At that point, we have to paint the prototypes, which are 12 inches tall. The actual figure that will hit the shelves will be six inches; we call the 12-inch prototype a "two-up" figure.

When we ship the painted version back to Hong Kong, they start manufacturing the figures. As each six-inch figure comes off the assembly line, it's packaged with a *Spawn* comic and shipped back to the States.

It will take about two months from the time the figures leave Hong Kong to the time they land in the U.S. and hit stores. The first wave of toys will probably be released in October.

You'll have to be patient to collect all of the toys because so many orders have been placed and only a certain number of figures can be made at a time. It's frustrating, I realize, but we have to allocate the toys, which means we'll limit the amount each store or chain gets. You might have to buy one toy at the comic store, one at the toy store, and one at the grocery store, especially if a figure gets sent to one of those outlets but not the others. In time, however, all the figures will find their way to a store near you. Don't go crazy; there will be enough to go around.

I'm probably leaving out 35,000 steps along the way, but that's basically the gist of it. If anyone's interested in what other little steps go into toy-making, let me know. Until then, thanks for reading and take care. ☆

Any industry professional who wishes to respond to the opinions stated here should write to: E.G.O., 151 Wells Ave., Congers, NY 10920-2064.

*EVERYONE'S GOT OPINIONS

The opinions expressed in this column are not necessarily those of *Wizard: The Guide to Comics*, its editorial staff, or Image Comics.

TORONTO CANADA

N.A.C.C.

NORTH AMERICAN COLLECTORS CONVENTION

AUGUST 26 • 27 • 28

FRIDAY: 4 P.M.- 10 P.M. • SATURDAY: 10 A.M.- 6 P.M. • SUNDAY: 10 A.M.- 5 P.M.

METRO TORONTO CONVENTION CENTRE
TORONTO • CANADA

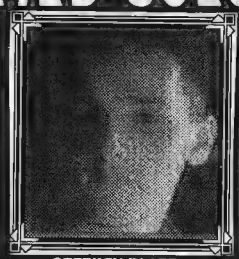
400 EXHIBITORS FROM ACROSS THE GLOBE

The LARGEST Comic Book, Sportcard and Collectible
Convention Canada Has EVER Seen !

CONFIRMED GUESTS:

WHILCE PORTACIO
"WETWORKS"

DALE KEOWN
"PITT"


STEPHEN PLATT
"PROPHET"

BART SEARS
"VIOLATOR"

DAN FRAGA
"BLACKFLAG"

GREG CAPULLO
"VIOLATOR 3"

GORDIE HOWE

DAVE ANDRUYCHUK

FREE AUTOGRAPHS

FELIX POTVIN

Brian Hotten
writer of "Pitt"
Sat 12-5

FREE *Autographs*

FIRST COME, FIRST SERVED

FREE PROMOS, POSTERS, AND PRIZES

GOLDLINE MARKETING, INC.
(305) 682-0712 • FAX (305) 682-0713
IN CANADA CALL: (416) 234-6789

SHOWS & CONVENTIONS

Welcome to the new *Wizard* Shows & Conventions! To help connect you with the biggest and best comic book shows and conventions in your area, *Wizard* is still printing all the stuff we used to print in this department. But we've added extra space so you can find out in advance about admission discounts, creator appearances, and other superneat stuff!

These listings are as accurate as we can get 'em, but *Wizard* always recommends phoning ahead before you attend an event—show information sometimes changes after we go to press. With that in mind, it's time for all you comic-hungry hordes to go conventioneering!

ALABAMA

AUGUST 13, HUNTSVILLE

Baseball Card, Comic and Racing Show, Jaycee Community Bldg., Old Airport Rd., 35 tables @ $30 each, $1.50 admission, 9am-4pm, 615-962-2354 days, 615-469-7227 nights.

CONNECTICUT

AUGUST 26, WEST HAVEN

Comic & Card Show, Knights of Columbus, 263 Center Street, 40 tables @ $40 each, 99 cents admission, 6-10pm, 203-934-0219. Signing promos and artwork—Orion trading card artist—Mike Bradley.

MARYLAND

AUGUST 14, BELTSVILLE

Club House Collectibles Card & Comic Show, Calverton Holiday Inn, 4095 Powder Mill Road, 40 tables @ $45 each, $2.00 admission, 10am-4pm, 301-559-8337.

AUGUST 26-28, OCEAN CITY

E.T. Collectables Hobby Show, Ocean City Convention Center, 4001 Coastal Hwy., 100 tables @ $100 each, $3.00/day or $5.00/3 days admission, 11am-8pm, 301-733-2266.

MASSACHUSETTS

AUGUST 21, WOBURN

Comic & Card Show, Ramada Hotel, Exit 35 off Route 128, 35 tables @ $50 each, $2.00 admission, children under 16 free, 11am-5pm, 617-596-3336.

NEW JERSEY

AUGUST 20, WOODBRIDGE

Comic Book & Comic Art Convention, The Sheraton Hotel, 515 Rte. 1 South, across from the Woodbridge Mall, 40 tables @ $55 each, $3.00 admission, 10am-4pm, 908-828-5955. Guests: Adam Pollina (*Charlemagne*) & Agnes Pinaha from Defiant. Plus: A surprise guest, and door prizes including $100.00 in show cash!

NEW YORK

AUGUST 21, BUFFALO

The Comic Book Show, 1340 Millersport Hwy., 32 tables @ $50 each, $2.00 admission, 10am-4pm, 716-833-2691. Guest: Rick Arthur—*Teenage Mutant Ninja Turtles.*

TENNESSEE

AUGUST 20, CHATTANOOGA

Card, Comic and Racing Show, Days Inn, I-75 East Ridge Exit, 35 tables @ $45 each, $1.50 admission, 9am-4pm, 615-962-2354 days, 615-469-7227 nights.

AUGUST 27-28, KNOXVILLE

Card, Comic and Racing Show, Ramada Inn, Cedar Bluff Rd., 35 tables @ $75 each for 2 days, $1.50 admission, Saturday: 9am-5pm, Sunday: 11am-5pm, 615-962-2354 days, 615-469-7227 nights.

TEXAS

AUGUST 7, SAN ANTONIO

Comic and Card Convention, Wyndham Hotel, I-10 and Wurzbach, 45 tables @ $55 each, $1.00 admission, 10am-5pm, 713-293-8676. Door prize drawings every 30 minutes. Bring in this listing for a free pack of comic cards.

AUGUST 13, HOUSTON

Comic Carnival, Hobby Holiday Inn,

9100 Gulf Frwy., 70+ tables @ $75 each, $3.00 admission, 10:30am-4:30pm, 713-335-SHOW (7469). Guest: to be announced.

AUGUST 14, AUSTIN

Comic and Card Convention, Embassy Suites Hotel, 5901 North IH35, 50 tables @ $55 each, $2.00 admission, 10am-5pm, 713-293-8676. Door prize drawings every 30 minutes. Bring in this listing for a free pack of comic cards.

AUGUST 14, BEAUMONT

Comic and Card Convention, Holiday Inn Beaumont Plaza, 3950 I-10 Walden Exit, 35 tables @ $40 each, $1.00 admission, 10am-5pm, 713-293-8676. Door prize drawings every 30 minutes. Bring in this listing for a free pack of comic cards.

AUGUST 14, HOUSTON

Comic and Card Convention, Holiday Inn Southwest, 11160 SW Frwy. at Beltway 8, 35 tables @ $65 each, $2.00 admission, 10am-5pm, 713-293-8676. Door prize drawings every 30 minutes. Bring in this listing for a free pack of Marvel cards.

AUGUST 20-21, HOUSTON

Comic and Card Convention, Holiday Inn Northwest, 14996 NW Frwy. at West Little York Exit, 40 tables @ $125/2 days each, $2.00 admission, Saturday & Sunday: 10am-5pm, 713-293-8676. Door prize drawings every 30 minutes. Bring in this listing for a free pack of Marvel cards.

AUGUST 21, CORPUS CHRISTI

Comic and Card Convention, Holiday Inn Emerald Beach, 1102 South Shoreline, 45 tables @ $45 each, $1.50 admission, 10am-5pm, 713-293-8676. Door prize drawings every 30 minutes. Bring in this listing for a free pack of comic cards.

AUGUST 21, HOUSTON

Houston Comic Convention, Action Figure and Toy Show, Ramada Northwest, 290 at Pinemont Exit, 115 tables @ $45 each, $2.50 admission, 10am-5pm, 713-661-0034. Guests: Artist Doug Hazlewood and more to be announced.

AUGUST 28, AUSTIN

Comic and Card Convention, Embassy Suites Hotel, 5901 North IH35, 50 tables @ $55 each, $2.00 admission, 10am-5pm, 713-293-8676. Door prize drawings every 30 minutes. Bring in this listing for a free pack of comic cards.

AUGUST 28, HOUSTON

Comic and Card Convention, Marriott Westside, 13210 Katy Frwy., Exit Eldridge, 45 tables @ $65 each, $2.00 admission, 10am-5pm, 713-293-8676. Door prize drawings every 30 minutes. Bring in this listing for a free pack of Marvel cards.

WEST VIRGINIA

AUGUST 14, PARKERSBURG

Parkersburg-Marietta Comic Con, Holiday Inn, I-77 at Exit 176 (Rte. 50), 40 (6') tables @ $40 each or 3 for $100 in advance, $2.00 admission, children 6 and

under free, 10am-4pm, 216-499-6056. Guest: Dennis Cramer—inker of *Legionnaires* and artist of *Mara of the Celts*.

AUGUST 21, FAIRMONT

Fairmont Comic Con, Holiday Inn, I-79 at Exit 137 (Rte. 310), 24 (6') tables @ $40 each in advance, $2.00 admission, children 6 and under free, 10am-4pm, 216-499-6056. Guest: Patrick Block—artist of *Donald Duck Adventures* #27. ☆

If you'd like to use *Wizard*'s magic to help advertise your comic book event, call Karen Evora at (914) 268-3907.

DO YOU HAVE HOLOGRAM FEVER? Tell us who you are and get a FREE copy of "HOLOGRAM FEVER" and one of the fantastic, Hologram or Prism cards shown below. Your choice of category! Simply send $3.00 per responce for shipping and handling to the address in the circle, include this half of the ad.

Please circle your category below.

COMIC: Spy V Spy Crash, MAD Clinton / Bush Spy V Spy prism rookies

FANTASY: Art of the Curves, The Curves promo holograms

SPORT: Larry Bird, Griffey, STARS & STRIPS

$3 SHIPPING & HANDLING

FREE

LIME ROCK

WCM, INC.
BOX 9207
WARWICK, RI
02889

FREE

PHONE CARD FEVER

The SEXY work of pin-up artist TODD BORENSTEIN and the sex appeal of "PHONE CARDS".

TO GET ONE OF 4 NUMBERED PROTOTYPE BORENSTEIN PHONE CARDS

Simply send $4.00 per phone card for shipping and handling to the address in the circle, be sure to include this half of the ad.

Please note: Prototype phone cards contain no air time and are for graphics approval and test marketing purposes only.

$4 SHIPPING & HANDLING

WizaRd BullPen

.....Take That! The long-awaited rematch between Wizard Press and Valiant took place on June 11, with the mighty Wizard warriors donning lousy uniforms and clashing with our surly rivals (who, by the way, have awesome uniforms) in a take-no-prisoners doubleheader. Did Valiant redeem themselves from last year's humiliating defeat at our hands from last year (19-3 and 9-5)? Nope. The boys and girls from the big V were trounced once again, 9-7 and 13-0. To make matters worse, another game is in the works between the big V and the huge W. (Gosh, they sure are defiant.)

A Great Adventure! Seeing as how the majority of Wizard staffers needed a break, the Big Cheese rounded up the troops, packed us into an oh-so-comfortable (ha!) bus, and sent us off to Six Flags Great Adventure in rural New Jersey! A great time was had by all, though a few staffers found some of the rides a little hard to swallow. *Wizard* Contributing Editor Marc Wilkofsky (who rode a roller coaster for the first time at this outing) commented: "That was worse than puberty." On the trip back to the Wizard Ranch, *Wizard* Editor-in-Chief Pat McCallum led the troops in some rousing (if horribly off-key) TV theme songs. Then we all went home and slept.

AAARGHH! Just a short time ago, staffer Marc Wilkofsky (that roller coaster fella) took a much-needed vacation to sunny Florida to bask in the sun and catch some waves. While the majority of the trip was fun, he ran into a bit of a problem. Y'see, while sunning himself, the Marc-meister didn't put any lotion on his ankles, resulting in the worst case of sun poisoning ever recorded in the Wilkofsky family journal. With grapefruit-sized blisters rapidly forming on his ankles, Marc made it home and into the emergency room, where he was treated by shocked physicians, and a painful week or two later, he was up and about. So now you're wondering, "Gee, what'd they do with all of his pus?" Hey, glad you asked. We swiped a jug of it, drained three custard doughnuts, filled 'em with pus, and gave 'em to the Valiant

Excerpt from Marc's postcard (in his pre-burn stage) from Florida. → *The strength of the sun is the most amazing aspect;*

UP CLOSE...

Matt Tierney
Art Director, *Wizard: The Guide To Comics*

.....What is it you do at *Wizard*?
I take a bunch of word processing files and a bunch of comics, mix 'em all up in my computer, and POW!...out comes a cool-looking magazine.

Your favorite section in *Wizard*?
To work on: features. To read: Magic Words. To look at: a good cover.

Last good movie you saw?
Reservoir Dogs. Quentin and Harvey are superstuds.

Last good book you read?
Zen and the Art of Motorcycle Maintenance, by Robert M. Pirsig.

Favorite TV show?
The Simpsons or a Red Sox game.

Who would play you in a movie?
Denis Leary. Rick Schroeder as an expendable stunt-double.

Favorite musical group?
Hmm. Despite my cantankerous reputation, I actually like a lot of music. Stuck on a desert island, give me Smashing Pumpkins, fIREHOSE, and Little Feat.

Favorite comic right now?
Madman Comics.

Favorite comic of all time?
Watchmen.

What are/were your nicknames?
Mr. Furious.

What superpower would you want, and why?
To be from Krypton would be cool. You get a nice package deal on flight, strength, and invulnerability.

ILLUSTRATION: DAVID PRAGER

✓ **COLLECTOR'S SPORTSLOOK #11** Los Angeles Dodgers catcher Mike Piazza swings his way into the pages and onto the cover of the September issue of *Collector's Sportslook*. Card veteran Sy Berger looks back at his 47-year career at Topps, and ESPN's Keith Olbermann talks about his collection of baseball card memorabilia, and about how collecting has changed over the years. Plus, *Sportslook* examines the structural integrity of today's baseball cards to see how they would stand up in the next apocalypse. **$3.95**

✓ **ER #12** Jim Carrey pops up as The Mask on the July cover of *Entertainment Retailing*. Inside, *ER* shines the spotlight on Denis Kitchen as Kitchen Sink Press celebrates its 25th anniversary, we feature a guest editorial by Moondog's/Dream Factory CEO Gary Colabuono, and Rob Liefeld shows up with some very interesting Robservations. Plus, the all-knowing, all-seeing Beau Smith and John Byrne speak their minds, and a lucky retailer has the chance to win Fabian Nicieza (how's that for a prize?). **$2.95**

WIZARD: THE GUIDE TO COMICS VOLUME ONE, THIRTY-SEVEN (37), SEPTEMBER 1994.
PLEASE DIRECT ALL INQUIRIES CONCERNING EDITORIAL INFORMATION TO WIZARD EDITORIAL DEPT., 151 WELLS AVENUE, CONGERS, NY 10920-2064 (OR FAX: (914) 268-0053). PLEASE DIRECT ALL INQUIRIES CONCERNING SUBSCRIPTION INFORMATION TO WIZARD SUBSCRIPTION DEPT., 151 WELLS AVENUE, CONGERS, NY 10920-2064. ONE-YEAR SUBSCRIPTION RATE IS $24.95, CANADA AND MEXICO $48.90, AND ALL OTHER COUNTRIES $69 95. ALL PAYMENTS IN U S. FUNDS ONLY.
ANY STATEMENTS MADE, EXPRESSED OR IMPLIED IN **WIZARD: THE GUIDE TO COMICS** ARE SOLELY THOSE OF COLUMNISTS OR PERSONS BEING INTERVIEWED AND DO NOT REPRESENT THE EDITORIAL POSITION OF THE PUBLISHER, WHO DOES NOT ACCEPT RESPONSIBILITY FOR SUCH STATEMENTS. ALL ARTWORK IS TRADEMARK AND © OF THEIR RESPECTIVE OWNERS.
WIZARD: THE GUIDE TO COMICS (ISSN 1065-6499) IS PUBLISHED MONTHLY FOR $24 95 PER YEAR BY GAREB SHAMUS ENTERPRISES INC., D.B.A. WIZARD PRESS, 151 WELLS AVENUE, CONGERS, NY 10920-2064. SECOND-CLASS POSTAGE PAID AT SPRING VALLEY, NY AND ADDITIONAL MAILING OFFICES. **POSTMASTER:** SEND ADDRESS CHANGES TO **WIZARD: THE GUIDE TO COMICS**, 151 WELLS AVENUE, CONGERS, NY 10920-2064.
ENTIRE CONTENTS © 1994 GAREB SHAMUS ENTERPRISES INC. THE WIZARD LOGO IS PROTECTED THROUGH TRADEMARK REGISTRATION IN THE UNITED STATES OF AMERICA. PUBLICATION INFORMATION MAY NOT BE REPRODUCED IN PART OR WHOLE IN ANY FORM WITHOUT PRIOR WRITTEN PERMISSION OF WIZARD PRESS AND GAREB S. SHAMUS.

WIZARD® 38

THE GUIDE TO COMICS

COMING IN SEPTEMBER

WOLVERINE SABRETOOTH

Gatefold jam cover by Adam & Andy Kubert!

DC Zero Hour.

FREE COMIC BOOK

Exclusive to Wizard!!!

Plus!

- **Doom's IV chromium card!**
- **Win a guitar signed by Ozzy and Lita Ford!**

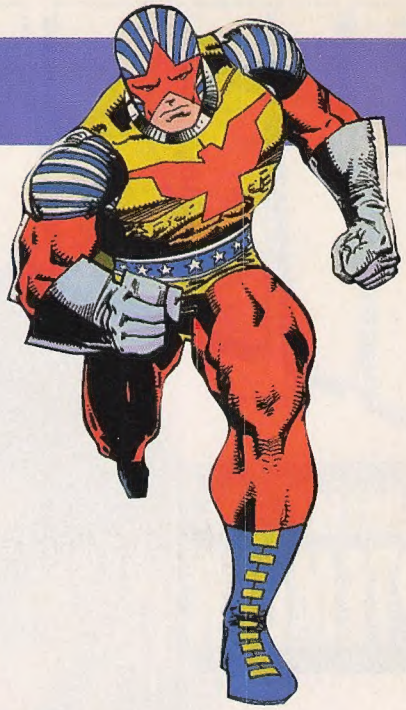
LADY DEATH #1/2

Exclusive Offer

WIZARD LOGOTYPE ® ™ WIZARD PRESS. WOLVERINE & SABRETOOTH ™ & © MARVEL ENTERTAINMENT GROUP.
LADY DEATH ™ & © BRIAN PULIDO.

WIZARD Profile

Here's looking at...JIM SALICRUP



CAPTAIN GLORY ™ & © JACK KIRBY

Topps Comics's charming and personable Editor-in-Chief Jim Salicrup is certainly in the right business. Salicrup is a comic fan living a comic fan's dream: to become a comic book professional.

A pro since age 14, the 37-year-old native New Yorker started out writing and drawing for *Kids Magazine*, a variety magazine for children, in 1971. A year later, he was hired by Marvel Comics Editor-in-Chief Roy Thomas. He first worked as a messenger, delivering Marvel's newly completed comics to the Comics Code Authority before the books went to the printer. Salicrup later became a staple of the famed Marvel Bullpen, overseeing Marvel's United Kingdom titles, which were essentially black-and-white reprints of the company's American comics.

PHOTO: J. SCHUYLER

When Editor-in-Chief Jim Shooter reorganized Marvel's editorial system in the late '70s, Salicrup became an assistant editor for Roger Stern, who edited a ton of books, including the high-profile *Uncanny X-Men*, *Avengers*, and *Captain America*. When Stern became a full-time freelance writer, Salicrup inherited his titles.

The heavy load left him feeling burned out after a year, so Salicrup also went freelance, editing Marvel's *Marvel Age* magazine. In 1983, he created the long-running *Comics Interview*, a magazine dedicated to interviews with various comic creators, with writer David Anthony Kraft.

Salicrup has also written his share of comics, including *Transformers*, *Visionaries*, *A-Team*, a Spider-Man anti-child abuse comic, and *Spidey Super Stories*. "I've always had a strong interest in comics as a tool for literacy," he notes.

He returned to the Marvel staff in 1987 to edit the Spider-Man titles. At the time, he publicly stated that his goal was to make *Amazing Spider-Man* the best-selling book in the industry. He recruited artist Todd McFarlane to join writer David Michelinie. Within three years, the creators brought the character to new heights and *ASM* to the top of the sales charts.

In 1992, Salicrup joined the budding Topps Comics as its editor-in-chief, due in part to his youthful enthusiasm and his innate administrative ability. Under his reign, Topps continues to be a growing success story, slowly building a fan base with both licensed books, such as *Lone Ranger and Tonto* and *Zorro*, and Kirbyverse books, like *Victory* and *The Ninth Men*.

Now married, with a stepdaughter, Salicrup works by a simple rule: "The way I always try to treat comics is to incorporate things that I enjoy into them."

Favorite comic of all time...
Eerie #38 [1972]. It had a great detective story by Don McGregor and Tom Sutton.

Favorite work of your own...
I'm most proud of putting the deal together to get Jack Kirby to work at Topps.

Person you'd most like to meet...
Jack Benny, because he's another example of someone who was ahead of his time.

Superpower you'd most like to have...
The ability to increase the sales of any comic I would edit.

Favorite munchie at 2 a.m....
Chuckles.

Favorite toy as a kid and as an adult...
As a kid, it was Captain Action. Now it's my Casio BOSS (Business Organizer Scheduling System).

Favorite pastime or hobby...
Roller skating and ballroom dancing.

Favorite television show...
Roseanne, because I think it takes a traditional format and makes it new.

The last time you went trick-or-treating you went as...
At a Marvel Halloween party I wore Dr. Strange's cloak of levitation.

Last good movie you saw...
City Slickers II.

Person who would play you in a movie about yourself...
Randy Newman or Tiny Tim.

Favorite cartoon...
Duckman.

Your nicknames...
Slim Jim, Jolly Jim, and Jim Sauerkraut.

People you'd most like to work with...
Jaime and Gilbert Hernandez, Chester Brown, Neil Gaiman, Jerry Siegel, Bob Kane, Don Martin...there's a lot of people.

If you had the power of the Beyonder...
I'd create a pop-culture utopian society made of chocolate.

Why do you read *Wizard*?
Because it's a magazine totally dedicated to the fun of being involved in comics. ☆

"I Said Go Fish!"

Some folks take trading cards pretty seriously. Like Dave Dorman for instance. He hand-painted each and every card in this series. The result? A nervous twitch for Dave. An extraordinary card line for collectors. Introducing SkyBox Master Series: Ultraverse Edition. 90 adrenaline-pumping trading cards featuring the incomparable inhabitants of the Ultraverse. Five Future Flash Ultra bonus cards. Two randomly inserted holithogram cards. And the ultimate bonus cards--75 randomly inserted comic art exchange cards, redeemable for the original paintings created by Dave himself. To top it all off, each card is UV-coated and foil-stamped. SkyBox Master Series: Ultraverse Edition Trading Cards. Anything else is a bad draw.

MALIBU COMICS™

SkyBox MASTER SERIES™

Produced and distributed exclusively by SkyBox International. The Ultraverse Trading Card set is copyright © 1994 Malibu Comics Entertainment, Inc. All rights reserved. Ultraverse and the distinctive likenesses of all characters in this Trading Card set are trademarks of Malibu Comics Entertainment, Inc. Solitaire artwork © 1994 Dave Dorman. Odds of finding Future Flash Ultra bonus cards 1:12 packs; holithograms 1:36 packs; comic art exchange cards 1:38,400 packs.

MAGNUS
HARBINGER
FIGHTER
SAME OLD FIGHTER...
...BRAND NEW WAR!
CHAOS EFFECT EPILOGUE PART 1
CHAOS EFFECT EPILOGUE PART 2
HARBINGER #36
Shipping in September from
VALIANT
©1994 Voyager Communications Inc. MAGNUS ROBOT FIGHTER ™ Western Publishing Company, Inc. & © 1994 Western Publishing Company, Inc.
and Voyager Communications Inc. HARBINGER ™ & © 1994 Voyager Communications Inc.